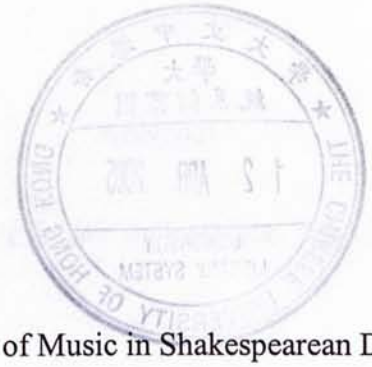

Aspects of Music in Shakespearean Drama

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Abstract

Of all the artistic elements incorporated into Shakespearean drama, music is the most important.

Music has always enjoyed universal popularity among different civilization and communities. Human beings throughout centuries have created all sorts of musical instruments and composed an infinite number of melodies. Six-century Neoplatonist philosopher Anicius Manlius Severinus Boethius suggests that there are three types of music in the world, namely *musica instrumentals*, *musica humana*, and *musica mundana*. He writes, "Music is so naturally united with us that we cannot be free from it even if we so desired." Music permeates Shakespeare's plays as it does in our lives. This thesis will integrate Boethius' classification of music and examine the different aspects of music in Shakespearean drama with three major foci: music as a medicine, music as an indicator of one's attitude toward and position in love, and music as the origin of order and harmony.

Music is very much correlated to medicine in combining spiritual and scientific elements. Its medical aspects are mostly found in Shakespeare's romances. Without music, at least three of the romances (*The Winter's Tale*, *Pericles*, *The Tempest*) would not achieve the endings we are reading now. Music in these three romances is a vital component of medicine, for instance the medical scene in *Pericles* where Cerimon resuscitates the moribund Thaisa,

Marina, another character from *Pericles*, who offers music to cure others and whose self stands as a metaphorical vaccine against venereal diseases, and Paulina from *The Winter's Tale* who is able to raise Hermione from her presumed death by uniting medicine and music. Apart from providing physical healing, music can also serve as a psychological soother. *The Tempest* is a rich source of such healing examples. The musical prescription for the psychologically unwell is very complex in Ophelia's fragments of songs in *Hamlet*. Chapter Two concludes with the writer's strong proposal of a bold idea that Ophelia possesses music that is positively and powerfully persuasive, but at the same time she is not at all a threatening personality like Hamlet.

How one approaches music actually reflects one's stance in love. Among the many Shakespearean characters who are associated with music in their unique ways, it is suggested that how an individual treats music shows how they look at love; thus those who abhor music are hateful (Shylock from *The Merchant of Venice*), anti-love (Benedick from *Much Ado About Nothing*), and even ill-willed (Malvolio from *Twelfth Night*). The writer puts forward an analogy between music and love: a giver of music gives love, a consumer of music consumes love. *Twelfth Night* has characters ideal for discussion in this respect, such as Duke Orsino, Viola, and the reveling triumvirate.

Music is closely related with order. The human body and mind can be tuned to harmony to attain higher spirituality as the body has long been compared to musical instruments. Moreover, order at the personal level is the prerequisite of a higher order in general (*The Merchant of Venice*), and order in microcosm is likewise dependent on order in macrocosm (*A Midsummer Night's Dream*). The issue of order is better developed in *The Tempest* than many other Shakespearean plays because of the presence of the three dramatic unities; however such order is still not as at one with the universe as the order displayed in *The Winter's Tale* and *Pericles*. Another very exciting argument has been established. The dramatic structures of *The Winter's Tale* and *Pericles* are convincingly illustrated to fit surprisingly well into musical forms, the former the sonata form and the latter the rondo form.

內文摘要

在莎劇中出現過的各種藝術元素中，音樂是最重要的一個。

長久以來，音樂在不同文明和社會中都受到廣泛的歡迎。多個世紀以來，人類發明了各式各樣的樂器，創作了無數的旋律。六世紀新柏拉圖主義哲學家布伊提厄斯(Boethius 475?-525?) 曾經說過：「音樂跟我們是如斯自然地融合在一起，即使我們想擺脫它，我們也不能做到。」布伊提厄斯提出，世界上有三種音樂，分別是器樂音樂(*musica instrumentalis*)、人文音樂 (*musica humana*) 和宇宙音樂 (*musica mundana*)，而三者是息息相關的。正如音樂漫遍我們的生活和生命，音樂也滲透了莎士比亞的劇作。本論文將會結合布伊提厄斯對音樂的分類，從三方面去研究莎劇中音樂的不同層面：音樂的醫藥功能、音樂作為一個人在愛情中的位置和對愛情的態度的指標、音樂作為秩序與和諧的根源。

音樂把科學和靈魂結合在一起，跟醫藥相互關聯，其醫療特性在莎士比亞的傳奇劇中尤為常見。沒有音樂，傳奇劇中最少三部(《暴風雨》(*The Tempest*)、《冬天的故事》(*The Winter's Tale*)、《佩利克里斯親王》(*Pericles*)) 就無法達到我們現在所能讀到的結局。在這三部傳奇劇裏，音樂是醫藥的一大重要部分，例如在《佩利克里斯親王》中醫療的一幕，西利門 (Cerimon) 令垂死的泰伊莎 (Thaisa) 蘇醒過來；瑪麗娜 (Marina)——《佩利克里斯親王》中另一人物—— 用音樂來醫治他人，她本身就是一種對抗各種性病的免疫劑；《冬天的故事》裏的葆蓮娜 (Paulina) 結合醫藥和音樂，使赫米亞妮 (Hermione) 從(假裝的)死亡復活過來。除了提供肉體上的治療，音樂亦能作為一種心理撫慰劑，《暴風雨》一劇中有很多有關的治療例子。另外，音樂心理處方在《哈姆雷特》(*Hamlet*) 中奧菲莉婭 (Ophelia) 所唱的片斷中更能精細的體現出來。筆者在本文第

二章尾部提出一個大膽的見解 —— 指出奧菲莉婭所擁有的音樂具有正面而又有力的說服力，而且她自己亦完全沒有任何像哈姆雷特的威嚇性。

一個人在愛情中的位置和對愛情的態度可從其如何運用及看待音樂中反映出來。在眾多與音樂有關的莎劇人物中，我們可以看到欣賞音樂的人大都懂得如何去愛，厭惡音樂的人多是令人討厭、反對愛情，甚至立心不正、希望別人倒楣的，例如《威尼斯商人》(*Merchant of Venice*) 中的夏祿克 (Shylock)、《無事生非》(*Much Ado About Nothing*)中的班尼狄克 (Benedick)、《第十二夜》(*Twelfth Night*) 中的馬伏里奧 (Malvolio)。《第十二夜》有很多人物適合拿來作這方面的討論，好像奧西諾公爵 (Duke Orsino)，維奧拉 (Viola)，和終日縱樂的三人組。

音樂與秩序的關係也十分緊密。長期以來，人類的身體廣泛被喻為音樂樂器，故身體和思想是可以被調和以達致更高的精神境界。再者，個人層面的秩序是社會整體層面秩序的先決條件（《威尼斯商人》）；同樣道理，微觀世界中的秩序有賴於宏觀世界中的秩序（《仲夏夜之夢》*A Midsummer Night's Dream)*。《暴風雨》比其他莎劇更能表達秩序這一論點。但是雖然有三種戲劇統一體的存在，其秩序仍未如《冬天的故事》和《佩利克里斯親王》中的秩序般與宇宙大同合而為一。筆者清楚闡述了《冬天的故事》和《佩利克里斯親王》的戲劇結構是如何出人意表地分別與奏鳴曲式 (sonata form) 和迴旋曲式 (rondo form) 吻合，以總結全文。

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Right now, as I am writing these words, I cannot help thinking that I will soon be leaving the English Department and CUHK. I know I will miss you all so much. Thank you Tracy, Nellie, Olivia, and Carol for taking care of my matters all these years. And to my dear ones in the Department, I give you big hugs for your friendship, support, and love – thank you.

CONTENTS

Chapter One

Introduction

Music has existed ever since there were people. All of us human beings are gifted with our vocal cords that we use to make sounds. Music has long been connected to many aspects of life since ancient times such as religious rituals, cryptic practices, and secular entertainment. People can either chant repetitively a cappella or with instrumental accompaniment which can be as simple as clacking two pieces of bone together. Because of music's rhythmic and reverberating qualities, people from primitive societies until the present day cry patterns with beats to achieve unity of movements such as "yo-hei-ho" while towing a boat in a team, or sing aloud to communicate with each other, such as in the Swiss and Tyrolean mountaineers' yodeling. When a person yodels, they frequently and rapidly change from normal register to falsetto or head tone register, making their voice echo on the highlands. Also there is a myriad of bright rustic melodies in the mountainous areas in China which we call "mountain songs." One famous example is a folk song named "The Shepherdess," a song with dialogue showing countryfolks' care and love for each other. The main ideas of the two verses of this beautiful song with smoothly undulating melody that can be easily transmitted across highlands go as follows: 1.

"Why do you cry when you are grazing your flocks of sheep? Your tears have wet your clothes; why are you so sad, shepherdess from the mountain opposite?" "The grass here is wilting and my sheep no longer have enough food. My master is going to whip me." 2. "The cold wind of dusk is blowing strongly and your blouse is so very thin. Why don't you go home?" "The wind is blowing me icy cold, but I'd rather stay with my flock. I don't want to go back because people will slaughter my sheep."

Since early times, drama and music have well been fused with each other, especially in the various forms and streams of Chinese opera dated back to the Southern Song Dynasty (1179-1276). Music also played an essential role in the performances of Greek classical plays. When Christianity became widespread throughout the Continent in the Middle Ages (ca. 500-1100), music again secured an indispensable role in worship and rituals. An abundance of liturgical music such as Masses[1], hymns, and psalms has been passed on due to a growth of monasteries where the monks occupied much of their time with copying sacred music scores and texts. Unfortunately there is a lack of record of secular music from the early Middle Ages as most musical writings were basically done by the religious monks. Luckily while sacred music continued to serve liturgical functions in the late Middle Ages

[1] Masses are musical settings of religious texts. There are two types of Masses. The Ordinary, consisting of Kyrie, Gloria, Credo, Sanctus, Agnus Dei (Benedictus), and Ite Missa est, has a set text. The Proper has variable texts set according to the church calendar. It is made up of Introit, Gradual, Alleluia, Offertory, and Communion.

(1100-1430), music began to take on a greater importance in the general medieval society. People started to hold a higher recognition of the trouvères and troubadours and there was a widely budding interest in vernacular secular music. Due to the formation of more and more courts and the increasing social dominating influence of secular institutions, people experienced a progress in secular culture in major medieval cities, and so there was a rise in the social status of secular music. Composers[2] then had greater freedom and space of creativity, and most significantly, their experimentations with new techniques and forms of composition helped boost the development of music in the centuries to come.

After the Middle Ages came the Renaissance (1430-1600), the era of rebirth and renewal of interest in human dignity and the inherent value and position of being human in the universe. The cultural atmosphere that the Renaissance population had inherited from the earlier centuries and the rise of rich and powerful aristocratic patrons (who were involved in maintaining the main chapels and churches, but who played a role in both religious and secular matters) allowed a parallel development in religious as well as secular creativity. These courts of nobility provided professionals and amateurs with many more opportunities for musical performance. In addition,

[2] Some names are Léonin (c.1163-1190), Philippe de Vitry (1291-1361), Guillaume de Machaut (c.1130-1377), Francesco Landini (c.1325-1397), John Dunstable (c.1390-1453).

with the invention of printing in the Renaissance, musical education among social classes other than the very top peoples became more accessible. Music, together with many art forms like dance and theatre, thrived in the Renaissance, and these forms gradually came together in private and public playhouses to provide richer entertainment that appealed to more of the audience's senses. Shakespeare has incorporated music and dance into his dramas, with music being the more prominent artistic element in his works. E.W. Naylor has the following observation in his *Shakespeare and Music*:

> Out of thirty-seven plays of Shakespeare, there are no less than thirty-two which contain interesting references to music and musical matters in the text itself. There are also over three hundred stage directions which are musical in their nature, and these occur in thirty-six of the thirty-seven plays. (qtd. in Hartnoll, 13)

On top of Naylor's findings, a couple more pieces of fact can be added with reference to the index of songs in *The Arden Shakespeare Complete Works*: there are altogether 80 songs appearing in Shakespeare's different plays (8 in histories, 18 in tragedies, and 54 in comedies); excluding the couple of ambiguous cases among these 80 songs that cannot be categorized in a strict way such as Spring's song and Winter's song in

Love Labour's Lost, 19 are for female characters and 57 are for male.

There are other generalizations we can make about Shakespearean music. Songs with lyrics are more often found in Shakespeare's comedies whereas flourishes and instrumental music appear more often in his tragedies and histories. The most commonly used instrument in flourishes and announcement of arrival, exeunt, and retreat of royal and noble characters is the trumpet, and perhaps the drum as well. These fanfares are usually short. More elaborate music is the songs and the instrumental consorts. Songs (solos, duets, trios, chorus, rounds) can be done with or without accompaniment. Common instruments employed in providing accompaniment include the flute, pipe (a small flute), fife (a shrill flute for military purposes), tabor (a small drum), viols (predecessors of string instruments), and lute (predecessor of guitar). We can see quite a sophisticated collection of musical instruments in use then, and there already existed a great variety of types of songs and tunes available in Elizabethan England, as listed in the long scene involving Autolycus in *The Winter's Tale* (IV.iv.182-324), a rogue who sells songs. He can sing ballads of "all sizes" (l.193) and "the prettiest love-songs" (l.195) from "doleful" and "pitiful," to "merry" and "pretty" (ll.263, 282, 287, 287).

Songs in Shakespearean drama are sometimes recitatives, sometimes arias.

When they take up the role of a recitative, these songs can facilitate the progress of a plot; they are informative. Ariel's warning song (II.i.305-310) by Gonzalo's ear in *The Tempest* awakes the victims-to-be and stops the crime of regicide. These recitative-ish songs either describe the setting of a particular scene (this is an especially important function for Elizabethan and Jacobean theatres due to the lack of advanced technical devices for sounds, lighting, and scenery), or express the atmosphere to prepare the audience with an appropriate emotion for the scene. Ariel's other song "Full Fathom Five" depicts rich colors and shapes ("Of his bones are coral made; / Those are pearls that were his eyes; / Nothing of him that doth fade" [I.ii.398-400]), and the churning movements of the sea ("sea-change" [I.ii.401]) that cannot be vividly projected on the Elizabethan stage, all of which take place under the vast ocean and may as well be beyond the audience's mental picture, let alone being hidden from the audience's naked eyes and natural ears. Balthasar's "Sigh No More" from *Much Ado About Nothing* (II.iii.62-74) and Desdemona's willow song (IV.iii.38-54) in *Othello* probe into the love of men and women. Songs resembling these two can be seen as arias which work by intensifying, elaborating, and reinforcing the sentiment expressed through spoken words, and showing better what a certain character is like. Love and loyalty is a major theme shared by *Much Ado About Nothing* and *Othello*, and both

songs provide an intense ambience of bittersweet love. Discussion about the above functions of music has been done by John Long in his two books *Shakespeare's Use of Music: A Study of the Music and its Performance in the Original Production of Seven Comedies* and *Shakespeare's Use of Music: The Final Comedies*.

This thesis will explore Shakespeare's music from three inter-related perspectives: medicine, love, and order. To see how these three topics are connected, we can begin with the sixth-century Neoplatonist philosopher Boethius, who writes in his *De institutione musica libri quinque* about a tripartite division of music: *musica instrumentalis*, *musica humana*, *musica mundana*. *Musica instrumentalis* is simply some practical music sounded to be heard. *Musica humana*, or human music, is the music and harmony within one's body that regulates "the incorporeal activity of the reason with the body" (Hollander, 58) and ushers tentacular disparity into one concord. *Musica mundana*, or cosmic music, is the harmony of the universe reflected through an intact order of cosmological phenomena and astral bodies. Music has the mystic power of restoring everything in order, be it within our physical bodies or throughout/ within the boundless universe. Thus it is no surprise that over centuries music has been regarded as a form of medicine, especially for people suffering in love. Its arcanum in curing lovesickness has been nicely explicated in Linda Phyllis Austern's

"Musical Treatments for Lovesickness: The Early Modern Heritage."

However despite its ability to purge the maddening erotic desires in lovesickness, and ironically, while we inherit an abundance of magnificent hymns of praise from the 16th and 17th centuries, music was nonetheless denounced by extremist religious groups in the Renaissance for its power of stirring up sensuous thoughts.[3] Some critics like Phillip Stubbs even attacked music in a most severe way. Stubbs wrote in his *The Anatomie of Abuses*:

> If you wold haue your sonne, softe, womanish, vncleane, smoth mouthed, affected to bawdrie, scurrilitie, filthie rimes and vnsemely talking: brifly, if you wold haue him, as it were transnatured into a woman or worse, and inclined to all kind of whordome and abhomination, let him to dauncing school, and to learn musicke, and than shall you not faile your purpose. And if you wold haue your daughter whorish, and vncleane, and a filthie speaker, and such like, bring her up in musicke and dauncing, and my life for yours, you haue wun the goale. (qtd. in L Dunn, 56-57.)

I am not in the position to acquit music of the accusation above, however untrue it is, but in this thesis, in view of the wide dispersal of music for the good of people

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[3] Duke Vincentio from *Measure for Measure*, when disguised as a friar, comments that "though Music oft hath such a charm to make bad, good; and good provoke to harm" (IV.i.14-15).

(except probably in *Othello* and a small portion of *Twelfth Night*) in all the different cities, realms, and cultures portrayed in Shakespeare's different dramatic genres, I would like to examine music as a heavenly creation that cures disorders within our bodies, releases mental discomfort, and restores consciousness and peace of mind (Chapter Two). Furthermore, with a functionable mind, we are allowed to think about other life matters, among which the biggest is love (Chapter Three). Love in turn leads to marriage, and nuptial union symbolizes order and structure, a network that can be projected as social and even universal order and harmony (Chapter Four). Serving as more than an artistically decorative measure in Shakespeare's plays, music, with its melody, measure, and harmony, enables the playwright to attain further than mortal bodies and the mortal world.

Chapter Two

Medical Aspects of Music in Shakespearean Drama

"Music is the Medicine of the Mind"
~ John Logan (1744-1788)

Greek physician Hippocrates (c.460-c.377 B.C.), or "The Father of Medicine," is widely considered to be the first practitioner of scientific medicine. His descriptions of the principles of a medical doctor and his "Hippocratic Oath" have been passed onto doctors generation after generation. About 500 years after Hippocrates, another influential Greek physician, Claudius Galen (c.130-c.200), stressed the maintenance of health and the understanding of the underlying theories more than the actual healing of diseases. He believed that people fell sick due to an imbalance of humors in the body – blood (sanguinity), phlegm (phlegmaticness/sluggishness), yellow bile (choler), and black bile (melancholy) – that were the determining factors of physiological and psychological fluctuation (Nutton, 281-291).

I

Medicine has almost had both scientific and spiritual aspects, and until recently the two components were especially hard to separate.[4] With the fall of the Roman Empire and Christianity taking root, medical advancement was very slow until the

[4] And with alternative medicines and influence from eastern medicine such as Chinese herbal medicine, the two are getting close again.

eighteenth century. Physicians treated patients by examining their symptoms and excreta, and then they wrote up prescriptions that were usually in some form of diet, exercises, rest, or baths. They would also prescribe spices and herbs that were emetic and purgative. Apart from bleeding the patients, doctors at that time carried out operations like amputations and hernia repairs. They also had some knowledge about anesthesia, such as using opium and alcohol to numb the sensation of pain. Yet, alongside such "scientific" approaches, medicine was also firmly spiritual, which may also be identified as "folk medicine" such as religion, folklore, and magic. Indeed, the spiritual side of medicine plays an effective role in the Renaissance and enables the connection between medicine and magic. Furthermore, as we will see shortly, in writers like Shakespeare, music is one item that links up the two categories of medicine and magic in a play.

The fact that many infirmaries during the Middle Ages and the Renaissance Period were founded by religious groups stresses the thin dividing line between science and religion. Infirmaries were often located next to monasteries, abbeys, nunneries, and convents. Patients were taken care of by people who were members of religious groups and who were known to heal both physically and spiritually. Friar Lawrence in *Romeo and Juliet* is an example. Priests in general in Shakespeare's time

employed different herbs in worship and rites, and Friar Lawrence, too, collects weeds and flowers for medicinal use (II.ii.8, 23-26). He is obviously a good-willed and clever healer. He is familiar with both biological science and philosophy, and can easily merge the two together. For example when he notes that those that have come from the earth's womb and have sucked "on her natural bosom" (II.ii.12) return to the earth and help regenerate new lives embodying the "virtues excellent" (II.ii.13), he is speaking of using plants and herbs in medication and also of the cycle of life. Working with a logical mind, the friar sees clearly the importance of well-tempered medical application: "Virtue itself turns vice, being misapplied, / And vice sometime by action dignified," "For this, being smelt, with that part cheers each part; / Being tasted, stays all senses with the heart," "where the worser is predominant, / Full soon the canker death eats up that plant" (II.ii.21-22, 25-26, 29-30). His principle of balance between the good and the bad has a galenic touch. Most significantly, in stressing the importance of balance between virtue and vice, Friar Lawrence does not only refer to the medicinal uses of plants and herbs, but also the spiritual aspect within human beings. That the same principles of balance are applicable to both scientific and medical knowledge in using the plants and also spiritual and religious cultivation in human beings signifies Friar Lawrence's ability to integrate the scientific and

religious aspects of medicine.

The affinity between science and spirituality in medicine in the Renaissance period meant that personal ethics and virtues of a physician were directly related to the success of their medical healing power.[5] Such close association between moral virtue and physician's prowess is reflected well in the character of Helena from *All's Well That Ends Well*. This heiress of the late "fam'd" (I.ii.70) doctor, Helena, tries to talk the king of France into letting her treat him with her father's medicine, the "dearest issue of his practice" (II.i.105). But it is only after much persuasion that the king agrees to try the "physic" of the "sweet practiser" (II.i.184). The king's reason for trusting Helena is not only based on his faith in her father's medicinal credentials; he trusts her completely for he thinks that "in [Helena] some blessed spirit doth speak" (II.i.174). He sees in his young healer "youth, beauty, wisdom, courage," qualities that make feasible "what impossibility would slay" (II.i.180,176). Helena is consequently called a "preserver" (II.iii.47).

Music is very much correlated to medicine in combining spiritual and scientific elements. It can soothe and cure, and being a mathematical creation, it can also regulate and help explain the feelings and relationships between body, mind, and soul.

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[5] In Ben Jonson's *The Alchemist*, we see Subtle, the alchemist, "At's prayers…/ doing his devotions / For the success" (II.ii.29-31) of an alchemical experiment.

Music has always been an essential constituent of religious rituals in every world culture, yet music has also long been universally and fundamentally recognized as an organized system of sounds. The basic elements in music – namely, rhythm, melody, and harmony – have mathematics in their construction. Their respective meanings are often determined by a mathematical element because all musical notes (without which there will be no rhythm nor melody nor harmony) fundamentally express two measurements: the pitch of a note and the duration or length of time in sustaining that note. Rhythm refers to the horizontal spacing of notes; uneven spacing of notes will upset the rhythm. Composers convey rhythmic arrangement by indicating the pulse, that is, by grouping and ordering a certain number of strong and weak beats in specific fashion, like strong – weak, strong – weak – weak, strong – weak – weak– weak, and so on.[6] From such grouping of notes, meter will appear in a piece of music, and the frequency or concentration of notes decides the tempo of the music. Melody is the linear movement of notes in an expressive order.[7] Expressiveness of a melody is largely dependent on the distance between the pitches of every consecutive note. The

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[6] These actually becomes ONE – two, ONE – two – three, ONE – two –THREE – four. Capital letters indicate the strong, or accented beats, and in case of groups of four, there is a secondary accent on the third beat. (Sadie and Latham, 18)

[7] Of course different human ears and minds perceive expressiveness differently, so one person may say that a certain melody is *very* expressive while another may say that it is *just* expressive. And now as we live in an age of modernity, music, among many other forms of arts, undergoes avant-garde development, a melody does not need to be arranged to sound expressive.

distance is called interval.[8] Some intervals are more pleasant to the ear, and some less.[9] The character of a piece of music is often molded by the general melodic intervals in the melody. A lyrical piece has comparatively more "steps" (smaller intervals) than an energetic and boisterous piece that has more "skips" (bigger intervals) instead. And finally, harmony. Simply put, harmony is an ordered array of musical intervals. Harmony needs to work in a musical environment of tonality, that is, major key or minor key, and it can be varied and enriched through different combinations of chords, triads, consonance and dissonance, cadences (end of a musical phrase), and modulations (change of tonality), and so on.[10] Everything in music comes from mathematical construction and relationship; therefore music is scientific.

The field of medicine allows us to explore further the integration of scientific and spiritual aspects of music. As with medicine, it is crucial to apply music with appropriate amount of dosage since, like medicine, any under-dosage or over-dosage can be harmful. In other words, music is a form of medicine, an association dated as

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[8] There are two types of intervals: harmonic interval, the difference in pitches between two notes that are sounded simultaneously; melodic interval, the difference in pitches between two notes that are sounded in succession. We are looking at melodic intervals in the flow of a melody line.

[9] For example, minor 3rd, major 3rd, perfect 4th, perfect 5th, minor 6th, and major 6th, octave are more pleasant than minor 2nd, major 2nd, augmented 4th/diminished 5th, and major 7th.

[10] For a fuller discussion of the basic musical elements, dynamics, musical forms, and genres, *The Cambridge Music Guide* edited by Stanley Sadie and Alison Latham is a good place to refer to.

far back as ancient Greek and Judaic cultures. Orpheus is the representative of singer, musician, and poet in Greek mythology. He is often credited with the invention of the lyre and the cithara. When he sings, wild beasts would follow his sweet music, ferocious men would become gentle, and trees and plants would bow down to him. His musical ability and sweetness is pinnacled both when he outsings and cancels out the effects of the Sirens' luring songs on the Argonauts, and when he charms all the monsters of Hades and the gods of the Underworld and clears the way to the Underworld to save his wife Eurydice. We see a biblical counterpart for Orpheus, David, who plays the harp and relieves Saul of the "evil spirit from God" (1 Samuel 16:23). Noel Heather sees a connection between the two figures in terms of the "syncretistic beliefs" in both biblical and classical ideas and he merges and calls them a "David-Orpheus parallel" (Heather, 206). As a matter of fact, professionals and the general public in early modern times already had well-formed ideas on how music could cure the sick, what kind of maladies it was associated with, and why and when it could be good or bad for us. As a subcategory of medicine, music can do things that science on its own cannot, such as calming a person's nerve, an action that is always a great relief even up till this modern age of "hormones." In Shakespeare's plays, it looks as if being simply a scientific expert is not good enough to be a true physician;

we need more than science to truly heal.

II

Medical aspects in music are mostly found in Shakespeare's romances. These four romances – *Cymbeline*, *Pericles*, *The Winter's Tale*, *The Tempest* – are Shakespeare's last works, written after all the tragedies and comedies. They were written for performances in private theatres where there were wider staging options such as music and costumes available for playwrights to create a wider range of effects[11] so as to appeal more to the audience's senses. In his tragedies, Shakespeare explores and analyzes human suffering in lovers, kings, and military leaders caused by human vices, yet the respective tragic plots are seldom resolved. The romances can be considered as an advancement of the genre of tragedy in terms of dramatic conclusion. A romance opens with a tragic setting with disturbing conflicts such as usurpation, jealousy, or motives of murder; however by the end of the plays, characters, both the persecuted and the persecutors, are united in absolution and forgiving harmony. Similarly romances are further sophistication of comedies, or the more real and gloomier comedies rid of extended festive gaiety. While it is often the case that in comedies some witty and righteous characters can discover and overturn

[11] Typically, *The Tempest* opens with a scene that portrays the progress of a shipwreck in a thunderstorm, and Ariel's hideous costume of a harpy slaps the banquet table into thin air.

the evil without much pain, such utopistic gardens are rare in the romances where the "good people" have to undergo long-time ordeals and struggles before they can flee their misery.

Furthermore, success in romances is always brought about with and by the insurmountable element of a certain supernatural power, a combination of music and magic to be exact. Without music, at least three of the romances (*Pericles, The Winter's Tale, The Tempest*) would not arrive at the endings we are reading now. Thus, unlike the music in comedies or tragedies where music apparently may simply add to the festivity (*Twelfth Night*) or serve as a portent of ill fate and madness (*Othello*, *Hamlet*), and where the plot would not be greatly upset if music is taken away, music in romances weaves the plots and is interwoven into the plots. In particular, critical moments in romances such as their climaxes and emotional high points are very much marked with music.

Music in the romances is a vital component of medicine, for instance in the medical scene in *Pericles* where Cerimon, whose name suggests ceremony[12], brings the moribund Thaisa back to life. Cerimon is a lord who understands "secret art" and who can "speak of the disturbances that / Nature works, and of her cures" (III.ii.32, 37-38). He straddles the scientific and the spiritual realms of medicine – the doctor in

[12] Please see footnote to the name "Cerimon." (*Pericles,* 3)

King Lear can be speculated to slightly resemble Cerimon as he also calls for louder music (IV.vii.25) after treating the mad Lear – combining a background in "physic" (III.ii.32) with his art in spiritual healing.[13] Cerimon has access to the natural heritage of the mortals as well as that of the immortals, and he himself tells his fellow gentlemen that he studies physic to realize "immortality," by which he means to at least move closer to the gods, if not to equate himself with the deities, rather than to move higher up along the ladder of nobility and riches (III.ii.26-31). Also he appears to be an intermediary between heaven and earth, such as in the last act where he is reunited with Priestess Thaisa in the temple of Diana. Actually Cerimon's profession is to serve Diana of Ephesus in her Temple, and from time to time he calls upon Apollo[14] and Aesculapius[15] for help (III.ii.68, 114).

In the prominent scene where he comes across the fresh-looking Thaisa in a coffin, Cerimon makes the connection between medical/scientific and spiritual elements clear, and it is music that joins the two:

> The still and woeful music that we have,
>
> Cause it to sound, beseech you. [*Music*]

---

[13] We can compare Cerimon's type of physician to the one in *Macbeth* who, as a purely scientific man, says that Lady Macbeth's illness is "beyond my practice" and that "More needs she the divine than the physician" (V.i.55, 71).

[14] "The ancient Greek and Roman god of light, healing, music, poetry, prophecy, and manly beauty." (*Webster's Encyclopedic Unabridged Dictionary of the English Language.*

[15] "The ancient Roman god of medicine and healing." (Ibid.)

The viol once more; how thou stirr'st, thou block!

The music there! [*Music*] I pray you, give her air. (III.ii.90-93)

He carries out the healing process by progressing quickly from making use of his scientific knowledge (demanding a vial more than once) to calling for the mysterious power of music. Sending for his medical kits, he knows that Thaisa's "fire of life" (III.ii.85) can be rekindled: "how fresh she looks!", "She hath not been entranc'd above five hours," and so she is revivable since, as he logically recalls his scientific experience, an Egyptian "That had nine hours lien dead, /... was by good appliance recovered" (III.ii.81, 96, 87-88). Having made such medical diagnosis that leads him to decide he is going to work on the hopeful Thaisa, he demands music to be played at least twice.[16] Shakespeare has put down two stage directions of "[*Music*]" in this short summoning speech. Cerimon's talent in putting medical science and music together for a second time is proven. The "air" he commands is a nice pun as he can perform two orders simultaneously: he orders his gentlemen to loosen out to let fresh air come in to aid Thaisa's breathing, and he orders music as "air" (that has rhythm and beats to pump Thaisa's heart) to stimulate her recovery of consciousness. His reference to the "viol" is another pun equating music and medicine. Many editions

[16] Please see footnote for "S.D.Music]": "... The text encourages the view that music is played twice, whatever one's interpretation of *once more*" (*Pericles*, 91).

interpret "viol" as the homophonic vial[17], but "viol," apart from being a medical apparatus vial, is a 6-stringed instrument. By using this word, Cerimon once more shows his ability in both scientific and musical cures, and stresses the close association of music and medicine in Shakespeare's drama.

Cerimon specifically insists a certain type of music be played to facilitate his "operation," and while it is possible to present the music played in this scene as soft and sweet, it is also possible to see it another way. It is true that the Quarto of *Pericles* calls the music "woeful," but it is also true that the Quarto calls it "rough." Although the Arden editor completely rejects this view, "Q 'rough' is manifestly wrong,"[18] and many other editions have concurred and adopted "still" for "rough," the word "rough" is not void of significance, be it a mistake in copying or a word chosen by Shakespeare in the first place. Suppose Cerimon calls for "rough and woeful" music, he is a man who really understands his secret art. He knows the abating effect when something strong is operated upon by something even stronger. He reads about how rough the people were who "threw [Thaisa] in the sea" (III.ii.82), and so exercising his exotic theory (and in fact one of the major principles in ancient Chinese herbal medication and therapy) Cerimon tries to attack and eliminate the prior roughness –

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[17] Please see footnote to "viol" (*Pericles*, 91).

[18] Please see footnote to "still" (*Pericles*, 91).

rough sea, rough disposal, rough "death" – with more roughness. We can compare the roughness in Cerimon's music with the stimulation of one in coma with electrotherapy in modern western medical treatment. Rough music is of a higher volume level and usually carries a stronger rhythm, and according to the connection made by the Renaissance thinkers, strong rhythm and strong beat can lead to a strong heart beat. Catherine M. Dunn has written, "Renaissance thinkers made much of the correspondence between the systole and the diastole of the human heartbeat and the alternation of upbeat and downbeat in musical rhythm" (C. Dunn, 396). The fact that Thaisa is revived and awakened by music is true. Perhaps Cerimon not only understands the physical resuscitation that he can achieve through the use of music, he also knows what quality of music best suits the psychology of Thaisa and her weak physical and mental state after revival: "Hush, my gentle neighbours! … For her relapse is mortal" (III.ii.110-113).

The contrast between roughness and sweetness is a central theme of *Pericles*. An example is that throughout *Pericles*, Pericles needs to take to the sea six times[19]; his life is always in and out of naval and mental tempests. Therefore it may be a rough music that is needed to balance all the previous harshness in life and also to prepare

[19] Starting from Antioch, Pericles has traveled to Tharsus, Pentapolis, Tyre, back to Tharsus, Mytilene, and finally arriving at Ephesus where he is reunited with his long-lost wife.

the hero for the more rapturous and quick reunions. F. Elizabeth Hart even suggests that the literal meaning in Cerimon's rough music is appropriate according to recent scholarship on Roman religion culture. She argues in her article "Cerimon's Rough Music in *Pericles*, 3.2" that Diana of Ephesus "is best understood with respect to the Mother-worship that flourished in the territory of Phrygia, the home province of Ephesus and also of ancient Troy. Included in the forms of Phrygian Mother-worship was a particularly jarring kind of music, often practiced by a conspicuous class of priests" (Hart, 316).

We see other examples of "rough music" in Shakespeare. Friar Lawrence, an essentially scientific counterpart of the musico-medical Cerimon, also uses "rough medicine," the "cold and drowsy humour" (IV.i.96) that is effective for "two and forty hours" (IV.i.105) he provides Juliet with. The application of the strong sleeping potion follows the logic of overcoming roughness with more harshness: the unilateral arrangement of marriage with Paris enforced upon Juliet is lifted; the passion and pain during the separation between Romeo and Juliet can be temporarily pacified and alleviated; the deep-rooted enmity between the Montagues and the Capulets is removed, but with a woeful cost of the young lovers' lives.

III

The associations I have sketched between music and medicine are especially strong in the case of females. While the "scientific" aspects of medicine are largely pronounced in men, its spiritual side is particularly female. While only men had the chance to receive formal education to become doctors in the Renaissance, women were also very active in the medical profession in various ways, particularly in relation to folk medicine.[20] Helena in *All's Well That Ends Well* inherits her father's medical art and she possesses the skills of a physician. However, strictly speaking, she is not a medical doctor – a profession reserved for men then – since apparently she has only inherited the knowledge and the medications but not learned from formal schooling. Such difference renders her a possible member of the "female medicine," or the folk medicine category that includes midwifery, magic, and witchcraft. It is ironic that the most important and vulnerable stage where one new life may result in two deaths is left to be done by those who are likely to have received no formal professional training up till the nineteenth century.

Given its strong spiritual side, the medicinal quality of music is especially related to women, such as Marina, another character in *Pericles* who offers music to cure

[20] Indeed, more diversity was seen in the flexible and somewhat fluid practices other than the newly established system of thought in medical science. Indeed, just as we have the various supplementary therapies to scientific diagnosis and treatment nowadays, the connection between the scientific aspect and the spiritual aspect of medicine in the Renaissance period is very continuous.

others. One of her most important achievements in the play is to move and restore the distraught Pericles to speech with her singing and sweet words. In fact, at the very beginning of the play, Gower opens his introduction with a reference to music as a healing agent in humans:

> To sing a song that old was sung,
>
> From ashes ancient Gower is come,
>
> Assuming man's infirmities,
>
> To glad your ear, and please your eyes.
>
> It hath been sung at festivals,
>
> On ember-eves and holy-ales;
>
> And lords and ladies in their lives
>
> Have read it for restoratives. (I.Chorus.1-8)

Marina's life before she is brought back to her family is to her "a lasting storm" (IV.i.19), and the fact that she fights hard to preserve her virginity and purity and later on leaves the brothel altogether puts her in the identity of a "Prostitute-Priestess,"[21] a woman who, having killed a man who tries to make lewd moves at her, pleads for both chastity and innocence and is granted the right to be an abbess. Different from

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[21] For a detailed discussion of the background stories of "Prostitute-Priestess," please read Lorraine Helms' "The Saint in the Brothel: Or, Eloquence Rewarded" in *Shakespeare Quarterly*. 41.3 (1990): 319-32.

her predecessor prostitute-priestesses, Marina does not need to resort to killing or fighting, but instead she makes use of her musical oratory to back off the advancers and moralize them. She is extremely clever in proposing to the bawds that she would satisfy their economic needs by giving lessons of various forms of arts. Her music and eloquence have not only called Pericles back to sane reality, but have also acted the doctor to herself and her potential clients in the brothel. The reason she is brought forth to cure Pericles is because of her earning a musical name of efficacy from a would-be client in the brothel, Lysimachus.

Marina is not merely a doctor of a sick mind, but because she is so full of music and harmony in speech and gestures, she stands as a metaphorical "vaccine" against syphilis for the men she refuses to lie with. In receiving Lysimachus and speaking her fragrant speech of dream about "purer air" (IV.vi.101), her upright integrity, as always, has preserved her virginity, "alter'd" Lysimachus' "corrupted mind" (IV.vi.103-104), and earned for herself a future husband and still later a father. Men in Mytilene wander between temples and brothels (Helms, 325), yet Marina lives a priestess' life in a house of whores, converting her clients. Her qualities of physical purity and metaphorical purgation of venereal diseases, plus her artistic talents, remind Lysimachus of a way of cheering Pericles up: "[Marina's] sweet harmony / And other

chosen attraction, would allure, / And make a batt'ry through his deafen'd ports" (V.1.44-46). Although it is not exactly her music that pulls Pericles out of his sad state (as Pericles is not *in extremis* like Thaisa who needs musical stimulation to regain life) and her singing does not even make him look at her, her sweet words and "her sweet harmony" attract Pericles' attention, for music and words are joined together in times of harmony. Marina, a child born on the strong and wavy sea, extinguishes the bawdy desire in men with her headstrong refusal and fluid fluency in her sermon-like speech. If she stays in the brothel, she will most probably remain a universal immunization vaccine (even if it is only temporary) for the men.

The most dramatic use of music as a medical device in Shakespeare's plays is tellingly enacted by a woman, Paulina from *The Winter's Tale*, who artistically unites medicine and music. Paulina probably possesses no magical power at all and she is definitely no physician, but she is able to raise Hermione from her presumed death using music:

PAULINA Music, awake her, strike!

Music

'Tis time: descend; be stone no more; approach;

Strike all that look upon with marvel. Come,

I'll fill your grave up. Stir; nay, come away.

Bequeath to death your numbness, for from him

Dear life redeems you. You perceive she stirs.

Hermione descends

Start not: her actions shall be holy as

You hear my spell is lawful. (V.iii.98-105)

Although Paulina's verbal baton in conducting and directing music in this revival scene may seem overly premeditated – Hermione can come out of her hermitage[22] anytime she wishes or Paulina thinks favorable – the whole process of preservation, protection, and re-production of the queen is actually enfolded and contained within a cosmic atmosphere of music that coexists with Paulina's double craftwork in her wise defense of Hermione's innocence and her oral crafting and painting of the statue. A flexible structure embraces everything and assigns everything to its own place, thus the symphonious resolution, reunion, and reconciliation at the end of the play.

IV

We have already seen at least three romance characters de-charmed and revived by both literal and metaphorical music and harmony toward the end of the plots.

[22] Interestingly the name "*Herm*ione" goes in harmony with the sound of "*herm*itage," though its acknowledged meaning, "pillar queen," comes from Greek mythology, and refers to a stone statue or pillar with a head or bust mounted at the top.

Prospero from *The Tempest*, in incorporating even more music in his actions, works on an even larger-scale, healing and raising the dead frequently, unlike Paulina whose use of music is only seen once. In *The Tempest*, the charming and de-charming actions are controlled by this powerful magician who employs music through a musical spirit to carry out his plan. Arranged by Prospero, who with his (quasi-)omnipotence plays the conductor of the musical and music-driven play, victims of the shipwreck are carried by waves and scattered at different spots on the island, and from this point onward, music serves as a medicine, assuming the respective roles of a balm for the wounded and an antidote for the charmed. As the dazed Prince Ferdinand wanders onto the stage after being separated from his father and members of the court, Ariel sings a song that summons other sprites and nymphs on the island and asks them to kiss the "wild waves whist" (I.ii.378). The first song is accompanied by some distant dog-barks and cock-crows, both of which are noises from the reality world that work as a contrast to the dreamy island and call Ferdinand back to reality (Long, 97, 100). Ferdinand comments on the song afterwards. He cannot tell whether it is "I'th'air or th'earth" (I.ii.388). The music pervades the whole cosmos. And Ferdinand describes that music "crept by me upon the waters, / Allaying both their fury and my passion / With its sweet air" (I.ii.392-394). Music has a comforting power here, abating the sea

as well as soothing Ferdinand's sentiments. Because of its enticing sweetness, the young man is led on to follow the sound till he is brought in front of Miranda.

With the emblematic "Full Fathom Five" that restores tranquility to Ferdinand's distressed mental state, healing in *The Tempest* is more frequently what we call in modern days "psychological" than "medicinal." It is true that any attempt to cure mental conditions such as grief, melancholy, and madness, should not rely solely on pharmacological prescription.

"Full Fathom Five," one of the most famous songs in Shakespearean plays, is an elegiacally beautiful little song that describes the death and the cadaver of Prince Ferdinand's father and relieves the grief in Prince Ferdinand's psychology:

Full fathom five thy father lies,
    Of his bones are coral made;
Those are pearls that were his eyes;
    Nothing of him that doth fade,
But doth suffer a sea-change.
    Into something rich and strange.
Sea-nymphs hourly ring his knell:
(Burden) Ding-dong.

Hark! Now I hear them – Ding-dong bell. (I.ii.397-405)

In the Harmonia Mundi recording (1970) featuring countertenor Alfred Deller and lutenist Desmond Dupré performing "Full Fathom Five" composed by Robert Johnson (ca.1583-1633) (believed to be the contemporary melody sung in Shakespeare's time [Wilson, 134]), the song first generates a stately and tranquil atmosphere, then in the last part the music brightens up despite the hourly tolling of the death knell. This is probably the style that Ferdinand perceives of Ariel's music, and his reaction after this song is simply "The ditty does remember my drowned father" (I.ii.406). It may be argued that it is hardly possible for Ferdinand to catch the lyrics of this song. Perceivers of music within the dramatic world may only have a general impression of the feeling of songs such as this one. For example, if Ferdinand did pick out the words of the song, his comment would not simply be about the song *remembering* his drowned father, but he would express a more doleful heart by saying "The ditty does *mourn* for my drowned father." The audience may be in a similar position with Ferdinand. Though they hear from the lyrics that the king is now "dead" (which is actually untrue as the fact that the king's party is safe on shore will be revealed shortly in Act 2), they are not very much worried or affected because Ariel has sublimed and beautified the corpse of Ferdinand's father into "pearl," "coral," and

some substance "rich and strange," reducing the pain and misery from this death in the "sea-change." Thus Ferdinand will not be seen by the audience as an irreverent son when his mind is almost immediately occupied with love for Miranda.

With its restoring and healing power, Prospero's (and Ariel's) music can cure the emotionally sick Ferdinand, and it also preserves and releases the bodies and souls of the shipwrecked men. In Act 5 of *The Tempest*, the climax of the play, Prospero confronts those who have plotted against him and are now charmed under his spell, and he is ready to absolve and free them by invoking music, "A solemn air, and the best comforter / To an unsettled fancy, cure thy brains" (V.i.58-59). After releasing the saboteurs from their entrancement, Prospero renounces his magical power and subsequently his rule over the island:

> But this rough music
>
> I here abjure, and when I have required
>
> Some heavenly music – which even now I do –
>
> To work mine end upon their senses that
>
> This airy charm is for, I'll break my staff,
>
> Bury it certain fathoms in the earth,
>
> And deeper than did ever plummet sound

I'll drown my book. (V.i.50-57)

This gesture shows his submission to the mysterious nature and the order in the universe – he should no longer play the ultimate ruler who has control over all the natural phenomena. More of this relation between music and rule will be discussed in Chapter Four.

Clearly Shakespeare's romances are characterized by music and its significance is highlighted by making music central in the climaxes of the plays. As the plays reach their dénouements, they become more and more exciting and intense: Cerimon demands appliances and music and awakens Thaisa whose fresh look indicates that she "hath not been entranc'd above five hours;" Paulina fashions dexterously the pseudo-resurrection of Hermione, who has been conserved by Paulina and is believed to have been dead for 16 years; Prospero's application of musical antidote on his usurper's party is a grand and magnanimous gesture. In highlighting the restorative power of music to health and life, Shakespeare has apparently adopted several concepts of the Renaissance period. The worlds in the romances seem to be functioning under a Neoplatonic system where the world together with the people in it make up an orchestral body that is played and conducted by the supernatural beings; therefore when the group is in harmony and has all instrumental families (social

classes) well-balanced, the world enjoys peace, and when the harmony and order are disrupted and an uncomfortable interval takes place (such as unfair inequality), there is discord. As Catherine Dunn reminds us, in maintaining music, people's hearts can be kept fit for the overall medical fitness of the world.

V

It is feasible to extend the analogy between music and medicine in a more abstract direction in terms of one of music's attributes, fluidity. Listening to a piece of music resembles the feeling of floating and swimming in an ocean and encountering its waves. Both *Pericles* and *The Tempest* take place in settings permeated with the images of sea, tempests, and waves, and characters in the two romances live in the physically ever-changing world. In the worlds of the two rulers, Pericles and Prospero, there seems to be a constant absence of women, a deficiency that is filled by the ocean. From time to time, Pericles takes to the sea whose tidal waves take him to a female either with or without his previous knowledge of whom he is going to meet. His refuge to Pentapolis wins him a wife. The "death" of his wife in the sea trip to Tyre and the disposal of her cadaver are compensated with the birth of a baby girl on the sea. It is the power of the sea, something that is beyond the will and control of mankind, which leads Pericles away from the place where he is deceived to think his

daughter dead to the place where she actually dwells. And finally it is also through traveling on the sea with his daughter that Pericles finds his wife and regains a complete family. Similarly, Prospero arrives at the island short of a wife, or, his daughter is in want of a mother.

Music and the sea imagery are closely linked in the above two romances. Hélène Cixous's theory of *l'écriture feminine* may shed light on the profusion of the sea images which can be extended to the discussion of the abundance of music. Cixous explains that there is voice in writing that has the origin in the mother, and she calls this voice from the maternal body "a song before the Law, before the breath was split by the symbolic, reappropriated into language under the [phallogocentric] authority that separates" (Cixous and Clément, 172). In "The Laugh of the Medusa," Cixous describes that there is song in women's speech as well as their writing, an element that "never stops resonating… [it is the] first music from the first voice of love which is alive in every woman." As the song originates from the maternal body and *is* indeed the maternal body, Cixous further connects the song that is in women's speech and voice with the fluid coming from the female body, "Voice: inexhaustible milk" (Cixous and Clément, 173).

Music, in its fluid and wavy state, is a surrogate mother in the motherless

romances; it is like some sex hormones that supplement and balance the gender difference, thus restoring scattered kinsmen back to their respective nucleus family order. If we consider the classical metaphor of associating fluidity and mobility with women, then when Thaisa is tossed into the raging sea, her femininity is conquered and devoured by the vast aqua-mother. Therefore Cerimon's application of music is actually a gesture of injecting femininity back to Thaisa, making her a whole woman again who gains her consciousness together with the fluids – the circulation of blood that gives women the typical ruddy color of life, love, and passion, and of milk that exists as a vital symbol for a woman to be called a mother. Only then is Thaisa equipped for her reunion with her long-lost husband and daughter. Besides, it may be put further that when Marina sings and speaks her "sweet harmony" to the unhappy Pericles, she has involuntarily taken up both the roles of a mother and a wife: she comforts Pericles as if he were a child, and she tries to attract the man's attention with her beautiful feminine qualities in a way a wife, or in an extreme case, a mistress (it is not certain if Lysimachus really sees Marina as a chaste goddess-like figure who can cure with her sacred speech and music), does to cheer up a distraught husband. In *Pericles*, even the incestuous widower, Antiochus, asks for music to accompany the arrival of his daughter, who is engaged in wifely duties with him, to enhance and add

to the womanly qualities in her. Subconsciously Antiochus asks for music when his daughter comes in front of his sight to ease his sense of guilt by mentally picturing her to be a fertile mother (his wife?) with a source of milk instead of regarding her simply as his daughter.

Music and waves are even more pervasive in *The Tempest* where we never see a human mother figure. Music fills the air and water surrounds the island. Indigenous inhabitant Caliban says that he hears "a thousand twangling instruments" (III.ii.138) humming about his ears. Because of the diffuse presence of music, critics such as Jacquelyn Fox-Good claim that music on the island is "chiefly characterized not by order but dispersion" (Fox-Good, 249). However on the contrary, the permeating music on this island is structured and is the source of order. In the same article, Fox-Good has also noted Cixous' image of voice/music as the "inexhaustible milk," a point that is subtly paradoxical to her previous point about unorchestrated music on the magical island. We can understand it as this: this fluid has a starting point, and it heads toward the nipples through a convoluted structure of mammary glands and ducts, and also there is precise order in the transport and dispersal of the fluid, an image relevant to the disseminated network of the sounds on the island. Before the reign of Prospero, music exists under a supernatural force, and after Prospero comes

into power, he basically has everything within his command and management, including the summoning and administration of volume and style of music, and he can be seen as the conductor behind the entire happening. Hence music on the island, though it spreads all over the place, is working within a form and is orchestrated.

Acting the part of an orchestral conductor, Prospero does not play or carry out the music himself; rather it is a spirit, Ariel, who does most of the singing and musical performance and helps facilitate Prospero's governing. Again, both from the implication and association of its name with musical airs and from its actions in the play, the amorphous Ariel takes up the identity of a mother figure that is absent in Prospero's household – a queen, the mother of Miranda – and nurtures those living on the enchanted island, including the ruler. As the "other" – the other in terms of its substance and form of existence, its being a non-human, and its disposition of being a female – Ariel is significant in the process of healing, reviving, redemption, and reconciliation, despite its being out of management of Prospero just as one cannot exert total manipulation on natural forces and elements.

VI

Following the observation that music is very much networked with the "other" in a wide sense – music as "an/other" form of/to speech, spirit as an "other" to human

being in the universally accepted understanding, and female as an "other" to male in the school of feminism – music is also found in those who are medically diagnosed as mad, mad as an "other" to sane. Ophelia from *Hamlet* is a unique Shakespearean tragic heroine who, being yet another "other" as she is diagnosed as mad and portrayed as "a document in madness" (IV.v.179), nonetheless may have medical power that is beyond normal understanding. While we have already met her in earlier scenes, Ophelia is reintroduced in Act 4 by a gentleman's verbal account of her troubled behavior. Burdened with the grief of her father's death and the disappointment at her lover's (feigned) madness, Ophelia comes onto the stage expressing herself in an apparently mad way, alternating between thoughts about her father and her lover. Despite her apparent self-abandonment in lamenting the loss of a father and a lover, Ophelia still retains a certain degree of social etiquette expected from her which suggests a higher degree of sanity than is usually left in a mad person. She is aware of the various greetings when she sees the Queen, bids goodnight, and says the benediction in the religious norm: "Where is the beauteous majesty of Denmark?" (IV.v.21), "God night, ladies, good night, sweet ladies, good / night, good night" (IV.v.73-74), "Fare you well, my dove!" (IV.v.169), "God dild you… God be at your table" (IV.v.52-54), "And of all Christian souls, I pray God. God bye you"

(IV.v.200).

Ophelia's songs are quite medicinal for her unwell mind; however, sadly, critics have characterized her as a mad woman according to her disoriented speech and abnormal gestures. Leslie C. Dunn has made a clever analogy in her article "Ophelia's Songs in *Hamlet*: Music, Madness, and the Feminine": "As female is opposed to male and madness to reason, so song in *Hamlet* is opposed to speech – particularly those modes of speech that save to defend the patriarchal order from the threat represented by Ophelia's 'importunate' (IV.v.2) self-expression" (L. Dunn, 52). Dunn also brings in Roland Barthes' association of the excess of musical text with madness: "The body passes into music without any relay but the signifier. This passage – this transgression – makes music a madness" (L. Dunn, 54). Undoubtedly, Ophelia sings more than she speaks in her scene of madness, so to say. According to the gentleman who brings in the news of her madness, "her speech is nothing" (IV.v.7). But if we follow the argument of Dunn and relate nothingness, or nonsense, to reason, then Ophelia's nothingness in speech is actually music. Moreover, her songs can "move / The hearers to collection" and make them "aim at it" (IV.v.8-9), that is to guess at the meaning, so it may be unfair to conclude that Ophelia is a mad person especially since in the absence of her brother Laertes, Ophelia can turn to no one (even Gertrude says,

"I will not speak with her" [IV.v.1]). Our troubled heroine is driven to resort to self-communication; singing becomes the only medicinal way for her to vent her sadness and disappointment.

Ophelia's songs provide her with an outlet to express her grief. In the play, Polonius is not interred with due ceremony ("At his head a grass-green turf, / At his heels a stone" [IV.v.38, 31-32]), and Hamlet is sent away before he is joined in nuptial union with Ophelia (hinted by Gertrude's "I hoped thou [Ophelia] shouldst have been my Hamlet's wife" [(V.i.240)] when Ophelia is dead). The abrupt changes between songs about her father's death and her loss of Hamlet's love allow the quasi-schizophrenic Ophelia to attempt carrying out (at least by identifying with the characters in the songs and living through the experience) the rituals of burying her father (IV.v.29-32, 38-40) and losing her virginity on her wedding bed (IV.v.48-67); these two exist simultaneously in Ophelia's mind and are equally important to her.

The second episode, Ophelia's second appearance in this scene, is another piece of evidence that this "mad" lady has done more good than ill, and in fact, no ill. It is a continuation of her little mental mourning rite with imagined floral dedication for Polonius, in which we see entities in a meager funeral ceremony such as a flaxen poll, a bier, and a barefaced corpse, and in which she inserts a couple of allusions of

infidelity[23] toward Claudius and Gertrude: "There's fennel for you, and columbines" (IV.v.181). Apart from the likely misplaced line "Hey non nony, nony, hey nony" (IV.v.167) that is often taken to be a line in a light-hearted ballade (like Balthasar's "Sigh no more" in *Much Ado About Nothing*), the section ends in a rather sensible way. She prays for benediction for the souls of Polonius and people around her.

In the case of Ophelia, music heals and improves; it also empowers. Here is a brief exchange between Ophelia and Laertes:

OPHELIA (*sings*)

They bore him barefaced on the bier,

Hey non nony, nony, hey nony,

And in his grave rained many a tear –

Fare you well, my dove!

LAERTES

Hadst thou thy wits, and didst persuade revenge,

It could not move thus. (IV.v.166-171)

It is evident that although Laertes sees Ophelia as out of her mind, he regards her present utterance and presentation as more moving and provoking than if she had the sane eloquence to persuade him to avenge for their father. Ophelia in other words is

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[23] Please see footnote to *Hamlet* IV.v.181.

even more dangerous to Claudius than Hamlet is because her madness is especially more provocative and persuasive. Perhaps a figure infused with music like Ophelia might be even more powerful than Lady Macbeth who is all tough and articulate. What is more is that Ophelia becomes mad (let us call her mad for the sake of convenience) after Hamlet's exile, and so in a way she has become an extension of his madness (even if his is feigned), and probably inherited and continued his avenging motive – thus the reaction from Laertes in the above exchange. Hence this innocent and vulnerable lady has the lethal potential to become a sibling *femme fatale* for Laertes, reminding him of the injustice done to his family.

Ophelia's effectiveness is seen likewise in her appearance of helplessness, not as a person posing any noticeable threat, not to mention the kind of menace like Hamlet's. Claudius bears deep doubts about the genuine cause of Hamlet's insanity; he is not satisfied with Polonius' postulation that Hamlet is mad because of love, and he arranges banishment for Hamlet and even secret execution on the rightful successor of the throne. But he does not question why Ophelia behaves in such a way, and he only asks people to "Follow her close. Give her good watch" (IV.v.74). Gertrude also treats the two differently when she hears about their abnormal states. She only turns away from Ophelia, unwilling to speak to her, but she remains tense

with Hamlet in Act 3 scene 4.

If we go back to the idea of "nothingness" we can see additional interesting comparisons and differences between Ophelia, the medicinal musical madwoman, and Hamlet. Elaine Showalter points out the sexual innuendo in the use of "nothing" in the conversation between the two:

HAMLET That's a fair thought – to lie between maids'

legs.

OPHELIA What is, my lord?

HAMLET Nothing. (III.ii.127-130)

Showalter explains, "In Elizabethan slang, 'nothing' was a term for the female genitalia… To Hamlet, 'nothing' is what lies between maids' legs, for, in the male visual system of representation and desire, women's sexual organs, in the words of the French psychoanalyst Luce Irigaray, 'represent the horror of having nothing to see'" (Showalter, 78). Therefore the anticipated extension of danger in a deranged person like Ophelia armed with the power of the extra – music – is neutralized by the absence of potency represented by the phallus. One may argue upon this point using Barthes who thinks that through identifying with the music they hear, listeners enter into a relationship with the body of the music player, who, in playing music, becomes a kind

of acoustic body. Thus when Laertes hears Ophelia singing, he is drawn into both metaphorical and literal nothingness, the eroticized voice in the acoustic body of Ophelia, and so he finds her singing voice more persuasive and inviting to him. Therefore we should take care not to equate "nothingness" with the idea of lack, lack of strength or authority of the phallus because the truth is that Ophelia's (mad) singing is persuasive. One way to look at "nothingness" is to take into consideration the other meaning of the word through analogy – nothingness as music – as we have already examined, singing versus speech, fluid/flexible versus rigid, female versus male. Although Hamlet does quote a couple of lines from ballads, there is no evidence from either the Folio or any one of the Quartos that he sings the lines. The fact that Hamlet has no music like Ophelia's implies that music can dilute the madness if there is any, or alleviate the perceptible aggression. Consequently the two meanings of "nothingness" provide us with two important aspects that explain why a (mad) person with music can be both powerfully persuasive and at the same time an unthreatening personality.

Chapter Three

"If music be the food of love" – Music as an Indicator of a Person's Attitude toward and Position in Love

I

In the previous chapter, music has been regarded as a source of power, under ethical application, that revitalizes the moribund, relieves mental disorder and discomfort, and allows such therefore-stabilized minds to start thinking about other aspects of life. Of all such aspects, love is one of the biggest. Thus beneficial power of music does not stop at curing people of illness, both mental and physical; rather, it serves as a kind of catalyst and continues to stimulate our feeling of love. This stimulation, or "arousal" as referred to by psychiatrist Dr. Anthony Storr, is, like the medical uses of music of the prior chapter, a psychobiological phenomenon:

> It is generally agreed that music causes increased *arousal* in those who are interested in it and who therefore listen to it with some degree of concentration. By arousal, I mean a condition of heightened alertness, awareness, interest, and excitement: a generally enhanced being. This is at its minimum in sleep and at its maximum when human beings are experiencing powerful emotions like intense grief, rage, or sexual

> excitement. Extreme states of arousal are usually felt as painful or unpleasant; but milder degrees of arousal are eagerly sought as life-enhancing. (Storr, 24-25)

Dr. Storr then gives a physiological account of the arousal phenomenon based on the observation of the measurement obtained by an electro-encephalogram that records the changes in the amplitude and frequency of brain waves:

> During arousal, the electrical resistance of the skin is diminished; the the pupil of the eye dilates; the respiratory rate may become either faster or slower, or else become irregular. Blood-pressure tends to rise, as does the heart rate. (Storr, 25)

The above description about arousal from music, especially in case of sexual arousal, echoes the *ab aeterno* myth and application of aphrodisiacs, which can be categorized as "psychophysiological (visual, tactile, olfactory, aural) and internal (stemming from food, alcoholic drinks, drugs, love potions, medical preparations)."[24] Human beings and gods throughout epochs and continents have striven to achieve better in love acts, thus leaving behind for later generations various methods of enhancement of love. Among these, music has been given an essential role. Secular

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[24] Please see entry "aphrodisiac" in "Encyclopaedia Britannica Online".

music, in particular lyric love songs, flourished in the latter part of the Middle Ages, the era of chivalric romance and courtly love. Ballades and madrigals were among the most popular forms of composition from the 14th to the 17th centuries, so widespread that a number of the contemporary tunes have been incorporated into Shakespeare's plays.[25] In addition, there are many speeches about the relationship between musical and love terms such as harmony and concord in many of Shakespeare's plays, to name but a few, *The Merchant of Venice*, *Twelfth Night*, *Othello*, *Anthony and Cleopatra*, and *The Winter's Tale*.

Yet interestingly, true harmony and true love are rarely found together in the objective reality. Almost all the lovers suffer in Shakespeare's plays, most of which are set in Renaissance societies where marriages were more related to practical issues like conglomeration and agglomeration of power and money, public interests, and even the excuse to practice extramarital intimacy, than with love. These pained lovers either experience tough ordeals before reaching nuptial union, or they are driven into tragic fatality. As a result, love and reality for these people in love seem to be constantly in conflict, a conflict expressed analogically by the tension between outside beauty and inside truth in the relationship between lovers, as is expressed in the

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[25] For detailed examples, please refer to Jong Long's *Shakespeare's Use of Music: A Study of the music and its Performance in the Original Production of Seven Comedies* (1977) and *Shakespeare's Use of Music: The Final Comedies* (1977).

"Threnos" of Shakespeare's "The Phoenix and Turtle," where imagination and reality are often juxtaposed:

Threnos

Beauty, truth, rarity,

Grace in all simplicity,

Here enclosed in cinders lie.

Death is now the phoenix' nest,

And the turtle's loyal breast

To eternity doth rest.

Leaving no posterity

'Twas not their infirmity,

it was married chastity.

Truth may seem but cannot be,

Beauty brag, but 'tis not she.

Truth and beauty buried be.

To this urn let those repair

That are either true or fair.

For these dead birds sigh a prayer. (ll.53-67)

This threnody is not only about the funeral of the socially-incompatible birds whose union, having lasted for a mere moment when "Phoenix and the Turtle fled / In a mutual flame from hence" (23-24), is infertile ("leaves no posterity"), the poem is also about the funeral of beauty and truth that cannot co-exist in reality: "Truth may seem but cannot be, / Beauty brag, but 'tis not she. / Truth and beauty buried be" (62-64). The poet repeats yet again in the final terza "either true or fair" (66); one thing cannot be both true and fair at the same time, and hence the poem's sentiment that it is hard for love and the objective reality to be in harmony in each other's presence.

But perhaps the problem of conflict between love and the real world may be resolved by music. As Arthur Schopenhauer has pointed out, music is a form of art that speaks to us directly and that discloses its embedded messages with a lower degree of filtration or alternation, in other words, with a higher degree of effective communication of the messages than is possible in other art forms or languages:

So music is by no means like the other arts, namely a copy of the Ideas, but a copy of the will itself, the objectivity of which are the Ideas. For this

> reason, the effect of music is so very much more powerful and penetrating than is that of the other arts, for these others speak only of the shadow, but music of the essence. (Schopenhauer, 257)

Schopenhauer's view supports the hypothesis that music can help reconcile the conflict between romance (beauty) and reality (truth). However, Schopenhauer's formulation is, to me, over optimistic. Even if we accept his idealistic view of music's potential purity essence instead of shadow, attaining such a state of pure music is difficult to achieve. It is because while technically music sounds, or should sound, just as the notes are written down, fluctuation of meanings embodied in the music occurs with every slight change in the way listeners perceive it and in the way the performer interprets it. Just as music is not produced mechanically, that is, every rendition of the same piece of music contains a certain degree of difference to the others, music does not exist merely with a Schopenhauerian "mission" to provide resolution for the lack of true love in the objective reality. Rather than being a "shortcut" to spiritual enlightenment or a creator of love, music in Shakespeare's plays serves more as a guide to the personalities of those who listen to music, absorb it, and create it. Before we look at how music and love interact in the more admirable characters who have or welcome music in their lives, a brief reference may be drawn as a foil to those who hate or reject to have any connection with music.

III

Those who abhor music are somewhat hateful and anti-love. Shylock from *Merchant of Venice* is one of the distinct ill-willed characters in Shakespeare's works. There exist an abundance of different analyses of him, as well as a variety of theatrical portrayals, to call into question whether he is an abominable villain or a pitiable victim. Any analysis must take into consideration his practice of usury, his being deserted by his daughter and his servant, his being tormented with alternating good and bad news from Tubal, his being humiliated by Christians in the society (or so says he), and his cold-bloodedness in the trial scene. The question whether he is a villain or a victim is not the focus in this chapter. But at least on some level, Shylock is a person full of hatred and a person who joys at hearing of his debtor's mishaps and even cheers, "I am very glad of it. I'll plague him, I'll torture him. I am glad of it" (III.i.109-110). Such hatred may have very probably resulted from years of his being called "misbeliever, cut-throat, dog" (I.iii.108), spat upon, and spurned.

Shylock's hidden fear and self-defense against being harassed by others and the rebutting villainous remarks he utters in return can be summarized in relation to music, in his order to Jessica when he hears about masques:

> What, are there masques? Hear you me, Jessica:
>
> Lock up my doors, and when you hear the drum

And the vile squealing of the wry-necked fife,

Clamber not you up to the casements then,

Nor thrust your head into the public street

To gaze on Christian fools with varnished faces;

But stop my house's ears – I mean my casements:

Let not the sound of shallow fopp'ry enter

My sober house. (II.v.28-36)

Shylock hates even the most basic forms of music like drumbeats and the common music from the fife for the parade. He demands all windows and doors be closed. He is shutting out all the musical notes, stopping them from entering his "house's ears," no wonder he has a heart that is harder than everything else (IV.i.77-79).

We have already seen that music can cure our minds in times of sickness. But Shylock does not wish to be healed; he suffers from deficiency of music and love. Obviously he is a person of imbalance, at least he is forced into such an undesired state by outside circumstances. He does not allow music to take up space in his life, and metaphorically speaking he is not willing to have his mind or hard heart tempered by musical notes; thus he remains as solid and unfeeling as a stone according to Antonio, "A stony adversary, an inhuman wretch / Uncapable of pity, void and empty / From any dram of mercy" (IV.i.3-5), so hard that he can whet his knife on his soul

better than on his sole (IV.i.122). Shylock's bitter revulsion toward music renders him incapable of all kinds of love except love for money: upon his daughter who has fled taking with her his precious stones he curses "I would my daughter were / dead at my foot, and jewels in her ear! Would she / were hearsed at my foot and the ducats in her coffin!"(III.i.83-85); against his fellow human being who is now able to pay double of the debt he insists on "justice" most sanguinarily. Such a person who refuses to have any music near him cannot love at all, and has no love in him at all.

Perhaps people who stop others from making music altogether are possibly even more ill-willed than those who attempt to shut music out of their lives. At least Shylock has the defense of being a victim, but Malvolio from *Twelfth Night*, though a respectable steward, despises the music made by Sir Toby, Feste, and Sir Andrew: "Do / ye make an ale-house of my lady's house, that ye / squeak out your coziers' catches without any / mitigation or remorse of voice?" (II.iii.89-92). On the one hand, he observes the time of the night and his duty as the steward of Lady Olivia; on the other hand, it is questionable whether he needs to adopt such a superior and contemptible tone to dismiss the singing. By putting a stop to people's making music, Malvolio reinforces others' resentment against him, making everybody (at least within Olivia's household) hate him, hence driving himself into a trap. Once again, whether this character appears as a villain who deserves to be gulled and imprisoned or

whether he is a "madly-used" (V.i.310) victim depends on the approach of the actors (for example in Trevor Nunn's production (1996) Malvolio is presented as a much disturbed and misused sufferer). Yet Shakespeare has given this character the name "Malvolio," so it is generally received that this character is indeed an ill-wisher. Just like Shylock, Malvolio is incapable of love except love for the good of his own selfish self. The ludicrous love scene in which he reads the feigned letter from Olivia addresses the very center of his sickly "self-love" (I.v.89) through his desire for the title "Count Malvolio" (II.v.35). He maintains his malevolence throughout the whole play, unlike the defeated Shylock who becomes crestfallen toward the end of the court scene and compromises with his victor-debtor by converting to Christianity and signing a deed of gift (IV.i.382-393). In spite of his earlier timidly pleading the "good fool" for "a candle, and pen, ink, and paper" in the den and his promise that he "will live to be thankful to/ [Feste] for't" (IV.ii.83-86), Malvolio snaps "I'll be reveng'd on the whole pack of you!" (V.i.377) on his exeunt. Just as he has been spiteful before to the "barren" fool (I.v.74-88), Sir Toby (II.iii.87-101), and Fabian (II.v.6-8), he will continue bearing hostility against the others.

It is very often that when one denounces music, one denounces love, and perhaps vice versa. Shylock is not a loving person and Malvolio only loves himself. Benedick as well comes into *Much Ado About Nothing* as a man who announces that "[he] will

live a bachelor" (I.i.228). He mocks the "good song" "Sigh No More" by Balthasar (II.iii.75, 62-74) as dog's howling. He debases music so much that he finds it puzzling that "sheep's guts should hale souls / out of men's bodies" (II.iii.59-60). Moreover, he deems being in love as simply demasculinizing and demilitarizing, a product of which is "Monsieur Love" (II.iii.35-36), Claudio, whose change of sentiments is sarcastically put by Benedick as such:

> I have known when there was no music with him but the drum and the fife, and now had he rather hear the tabor and the pipe. I have known when he would have walked ten mile afoot to see a good armour, and now will he lie ten nights awake carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turned orthography – (II.iii.12-20)

But no matter how strongly Benedick protests against love and all music but military music, he falls prey to his own super immunization against love and music. Soon after he "falls in love" with Beatrice, he starts singing, self-pitying, and scratching his head for rhymes in poetry (trying to be orthography!), a state even more comically passionate than Claudio. He sings:

> The god of love,

That sits above,

And knows me, and knows me,

How pitiful I deserve – (V.ii.25-29)

Love is very powerful and it tunes one's appreciation of music. Music also works to bring out one's emotion of love. These two experiences are both complementary and supplementary to each other. From the above examples, it can be postulated that whenever there is music, there is love. But Shakepeare's interest in love and music goes further, and I believe he uses his characters' responses to music to indicate in more detail the nature and level of their love. I will focus on *Twelfth Night* in this chapter.

II

An excess of anything is not a pleasant thing. One should live a balanced life, be it in the aspect of diet, emotion, or entertainment. Indigestion results when there is over-indulgence of any kind, and sterility occurs if one is too extreme in rejecting sensuality. Thus desire and appetite should be well maintained by exercising conscious self-checking in front of a boundless pool of chances for consumption. Where there is consumption, there is a provider, and the intensity of consumption and provision should be well moderated lest the balance be upset. I would like to examine *Twelfth Night* where characters are constantly challenged to live between excessive

abstinence and over-flooding desires for revelry and self-indulgence. These people can be categorized into providers and consumers of music.[26]

We have seen that Malvolio, the meanest person in *Twelfth Night*, is also antagonistic to music. Malvolio's enemies in the play, Sir Toby and Sir Andrew, do not fare much better, and despite their occasional lapses into consideration and sincerity, the two Sirs who have shallow cultural sense are basically immune to the spiritual qualities in music, a force they use primarily as a source of entertainment like food. Sir Toby's rude, bellowing first lines "What a plague means my niece to take the death of her brother thus? I am sure care's an enemy to life" (I.ii.1-3) mark him a pleasure-oriented glutton. The scene where Sir Toby, Sir Andrew, and Feste carouse and swirl themselves into merry partying contrasts with the earlier scenes in the decent household of Duke Orsino. Kicked off by Sir Toby's offering Feste sixpence for a song, as if he is calling for a pint in an ale-house (he has already done so when he calls "let us therefore eat and drink… a stoup of wine!" [II.ii.13-14]), the two gallants and the fool begin their festive feast. They are there for tippling and what they need is tinkering music, some "caterwauling" (II.iii.73) noisy catches that catalyze their fun in drinking.

[26] A quick classification here: Viola and Feste are providers of music; Duke Orsino, Sir Toby Belch, and Sir Andrew Aguecheek are the main consumers of music. (Sir Toby *Belch* drinks and eats and revels so much that he has indigestion; he belches in the play.)

When it is manipulated by such coarse appropriators, music is a weapon of attack. A surging crescendo is brought about in the kitchen trio's revelry by the songs they randomly pick to sing: first a relatively serious and sober love song from Feste, followed by some scraps of robust catches among the skipping three led by Sir Toby, a couple of sad ballads from Sir Toby[27], and finally a dialogue song between Sir Toby and Feste targeted at Malvolio. The triumvirate's catches irritate Malvolio so much that Malvolio comes with a reprimanding lecture. Sir Toby stands up, quibbling "time" with the steward and strikes up a clamorous and insulting duet with Feste that begins mockingly by picking up the last word "Farewell" of Malvolio's pompous and self-important speech. Once more, Trevor Nunn's treatment of this section reveals the tension between Sir Toby and Malvolio. The witless clash-chord Sir Toby makes on the piano in response to Feste's "O, no,no,no,no,you dare not" (II.iii.112) marks the culmination of this scene's conviviality and confrontation, as well as a portent for the subsequent retaliating trick on the grandiose Malvolio.

A closer look will show even more banality in the two gallants. Sir Toby helps Sir Andrew in courting his niece Olivia out of greed for the money in Sir Andrew's pocket. Sir Toby discusses with Maria this "foolish knight" suitor who has "three thousand ducats a year" (I.iii.15-16, 22). Twice has Sir Andrew expressed to Sir Toby

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[27] See footnotes for *Twelfth Night* II.iii.79-80 and II.iii.85.

about packing up and leaving because of his not gaining any favor from Lady Olivia, but Toby makes him stay by coaxing him into writing a challenge letter to his rival wooer, Cesario. The longer Sir Andrew stays, the more money Sir Toby can spend:

Sir To. Lets to bed, knight. Thou hadst need send for more money.

Sir And. If I cannot recover your niece, I am a foul way out.

Sir To. Send for money, knight. (II.iii.182-186)

Fabian This [Sir Andrew] is a dear manikin to you, Sir Toby

Sir To. I have been dear to him, lad, some two thousand strong, or so. (III.ii.51-53)

Sir Toby is never seen talking to Olivia about Sir Andrew's suit. He is simply feeding on the other's vain hope for love, and he actually holds no respect for Sir Andrew at all whom he mockingly calls "a scholar" (II.iii.13). He despises this knight, "An ass-head, and a coxcomb, and a knave, a thin-faced knave, a gull" (V.i.204-205). Toby's messing around with other's expectation for romance matches his messing around with music. He cannot be sober and suave for a slightly longer time than that

"O Mistress Mine" lasts for. Similarly Sir Andrew is an extremely limited person. Clearly he courts Olivia without the genuine feeling of love for her. He courts for the sake of courting and showing others that he is a gentleman (he fails even in appropriately accosting "Mistress Mary Accost"). He cannot appreciate music on his own either. He picks up Toby's comment "contagious" and "absurdly couples it with 'sweet'"[28] just as he marvels at and copies down Cesario's vocabulary for future reference: "'Odours', 'pregnant', and 'vouchsafed': I'll get 'em all three all ready" (III.i.92-93).

Sir Toby's gang takes love in a way akin to the way they regard music. Sir Toby, in particular, takes love for fun. He marries Maria "In recompense" (V.i.363) for his fun and joy experienced from the trap she has set up and the letter she has written for Malvolio. It can even be analogized that as music is called for the consumption of wine, love is called for the consumption of sex with Sir Toby's ribald remarks about prostitutes. Sir Toby and Sir Andrew are adulterators of music though not as evil as a character like Iago who is an abuser as well as a destroyer of music (*Othello*, II.i.193-194).

The complex reactions of Sir Toby and Sir Andrew toward different songs further reveal their attitude toward courtship. Each song that they participate in listening to

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[28] See footnotes for *Twelfth Night* II.iii.56.

and singing along in the kitchen has its own significance. "O Mistress Mine" is a song directed at Lady Olivia, in particular, her mistaken infatuation for Viola-Cesario (the telling line "that can sing both *high* and *low*" as John Hollander has once observed[29]) and her futilely spending seven years in mourning for her deceased brother, letting her youth, "a stuff [that] will not endure," (I.iii.44, 53) waste away. Sir Toby and Sir Andrew compliment this good song using the word "contagious" (II.iii.55-56), and while they may mean well, they are still comparing music to infectious diseases. A similar disagreeable reference to illness is made by Sir Toby in relation to Sir Andrew's thin hair that may be a symptom of some venereal disease contracted from being taken between the legs of a housewife who "spins [the hair] off" (I.iii.99-101). The fact that the very first song sung in the play generates such a negative implication, provides an inkling that music in this play may not heal, and that it can even "spread disease". Nunn's production presents this theme very effectively. After the silly trio invades the pantry roaring "Three Merry Men Be We", Feste's bitter-sweet rendition of "O Mistress Mine" soon affects his listeners, Sir Toby and Sir Andrew included. It is only during this listening to Feste's song that the two look collected and solemn. Throughout the song, shots of Olivia in her slumber that is apparently disturbed by her encounter with Viola-Cesario and of the other melancholy pair, Duke Orsino and

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[29] Please see footnotes for "O Mistress Mine" (*Twelfth Night*, 45).

Viola, are inserted, thus creating an effect that the party in the pantry is made aware of and anxious about Lady Olivia's will of seven-year-cloistresshood, though such will never be so anymore. One can easily catch a disease, a sentiment, from the catchiness of a song.[30] From their straight, gazing eyes, it appears as if Sir Toby and Sir Andrew do care for what life and love is about, yet Sir Toby's explosive and earthy "But – shall we make the welkin dance indeed?" (II.iii.58) exposes their shallow nature, their limited "appreciation" of music and attitude to love.

As Sir Toby and Sir Andrew reveal, how an individual treats music tells us how they look at love. People like them just take music as they consume food. Many other Shakespearean characters behave the same way. Some people ask for music as though they were traders, like Cleopatra who, awaiting Anthony's return, demands "Give me some music – music, moody food / Of us that trade in love" (*Anthony and Cleopatra* II.v.1-2). She has materialized music into something banal that smells of money. Her lines treat music in a far more unpleasant way than Orsino's comment in *Twelfth Night* that "If music be the food of love" (I.i.1) in that she is involved in the trading of love and music; the value of either one cannot be measured, let alone being handled like merchandisable goods. Cleopatra needs to feed on music while she trades love, and this suggests that her love is most likely carnal. Trading of carnal love may

[30] Cross reference may be drawn to Olivia' comment comparing love to "the plague" (I.v.299).

remind one of Marina in *Pericles* who refuses to work as a prostitute for the bawd and offers instead to give the brothel what she earns from teaching singing and other forms of arts. Marina in a way also trades music, but of course, unlike Cleopatra she trades music only because she has to, as a substitute for the need to trade her body.

As we have seen in Chapter 2, Marina, like other noble Shakespearean characters, is a giver of music. Sir Toby and Sir Andrew are more like gluttonous takers of music, and Duke Orsino is another such taker, and perhaps in a more complex way. While the two gourmands voraciously demand for more music all the time, Orsino might be called a gourmet who knows when to stop the music when he has had enough of it: "Enough, no more; / 'Tis not so sweet now as it was before" (I.i.7-8). To a certain extent, perhaps Orsino is an abstemious consumer of music even though he does demand feeding till "The appetite may sicken, and die" (I.i.3). But Orsino is not a true gourmet because he does not truly appreciate either the music or love that exists around him. Instead of thoughts for his beloved, Orsino occupies himself with music and pines for the sensation of love, yet his love does not bring him any romantic bliss, but a profound melancholy. His speech contains many references to malaise and death: "surfeit," "sicken," "die," and "dying." This form of intake of music seems to have unwholesomely left one with indigestion, as Anne Barton describes it: "This love is a kind of glutton that devours dainties only to vomit them up" (Barton, 408). The words

about gloomy sickness and death, together with the elaborate imagery of scent and sound, are spoken of by Orsino in an artificial language. Music has been fashioned to cure him; it is taken as a prescription, not enjoyed or appreciated as how a piece of artwork is to be savored.

Orsino's consuming music as though he were taking medication puts him as a dainty gourmand in alliance with Sir Toby and Sir Andrew. Like the two gallants, Duke Orsino demands music upon his very first appearance: "If music be the food of love, play on, / Give me excess of it" (I.i.1-2). In this first part of his speech where he ponders the power of music, Orsino connects music with love, and he relates music to food, hoping that by abandoning himself in music, he can stuff himself so full with food that his desire for love may be killed by an excess of music. He takes music as a medication to assuage his pain in awaiting Lady Olivia's love, hence he is still only a superficial gourmet, if not an insatiable gourmand.

Furthermore, Orsino's sentiment lies not in his love for Olivia, but in his love for the idea of love. Strictly speaking, he is not attracted to Olivia but to an image of some adorable and loveable woman that he has conjured up to feed his love for Love. He is not seen in many activities in the play, although he is the one in Illyria with most power and authority. What he does to pass his time is *faulenzen*. His immobile passivity makes him pathetically comparable to Sir Andrew, both of them being

suitors rejected by Olivia; both of them woo via intermediaries, Orsino via Viola, Sir Andrew via Sir Toby. Orsino mistakenly associates his voluntary aggrandization of melancholy with actual emotional suffering in real-life love whereas Sir Andrew, similarly, naïvely predicates the fulfillment of his expectation of gaining Olivia's hand on acting gentlemanly. Neither of them is really in love with the person Olivia.

What is even more morbid of Orsino is that on top of substituting music for love of the idea of love, he seems to have transferred his love for this unattainable beloved to an abstract idea of love and cast aside the individual existence of Lady Olivia whom he unconsciously equates with music. He sees purgation of "the air of pestilence" (I.i.20) in Olivia just as he sees this in music. Moreover, the song that the love-smitten Orsino believes to have relieved his passion is sung again by Feste in Act II, but the song does not in the least relieve his melancholy, it instead stirs up the gnawing passion inside him, prompting him to send Cesario, who is also affected by the music about unrequited love, to woo Olivia once again. It is not very clear if Feste is indeed singing the same song he has sung the night before because the song, so full of forlorn images of love and death, does not at all carry "the innocence of love" (III.iv.47) that is so introduced by Orsino. Feste mocks Orsino's passion and his being "slain by a fair cruel maid" (II.iv.54), and this may explain Orsino's abrupt "There's for thy pains" and his immediate dismissal "Give me now leave to leave thee"

(II.iv.67, 72) to the singer, according to Alan S. Downer (Downer, 102). All the ostensible soothers, whether from music itself or its sublimed counterpart, Olivia, are merely temporary ointment because of Orsino's inconsistency and superficiality.

Orsino is an inconsistent listener of music and an inconsistent lover. After he calls for music at the beginning of the play, he almost immediately tires of the tune played by his court, and he criticizes how "quick and fresh" (I.i.9) the spirit of love is, and how it always restlessly and insatiably longs for change and fancy. This comment goes along with his simile of his love that is "as hungry as the sea" (II.iv.101). On the one hand, big appetite for love may make him an ideal lover, but on the other hand, just as the sea has ebbs and flows, he is inconsistent in his love. Besides, in his dialog in Act II with his favorite servant, Cesario, he for the second time calls "Give me some music" (II.iv.1) once he re-enters the stage (his second entrance in the play) and indulges himself in music as soon as he gets up in the morning. He tells Cesario that all lovers are just like him, "unstaid and skittish" in everything except "the creature / That is belov'd" (II.iv.18-20). This statement is a faint echo to his earlier metaphor of ocean, and yet it is soon contradicted by Orsino's own refuting claim that no woman can love as intensely, passionately, and immutably as he does. He is inconsistent in his philosophy of love, and his swift acceptance of Cesario-Viola as his wife shows that he is inconsistent in his love target as well as in his claim about men's fickleness

in all but the beloved. His double inconsistency is prophetically highlighted by Feste's remark of "[his] mind is very opal" (II.iv.75).

Orsino's inconsistency and being in love with the idea of love are further proven in the final act. When he knows of the nuptial union between Olivia and Sebastian, he too "shall have share in this most happy wreck" (V.i.264), and he promptly asks for Viola's hand. Similar to his pursuing the sensation of love, he wants a *share* of the feeling of joviality. He shows two transferences in love. The first one is the transference of love from Olivia to the idea of love, and the second one is the precociously ready transference of will of marriage with Olivia to Viola. Also, the various droning repetitions mark him a failure in love: he asks for a repetition of a musical strain that has "a dying fall" (I.i.4); he asks for a repetition of the "old and plain" song of "silly sooth" (II.iv.43, 46); his repetitive suit is criticized and slighted by Olivia to be "heresy" (I.v.231) and "old tune" (V.i.106). The repetitions are gestures that Orsino has in showing himself as, or to be more exact, *shaping* himself into, a lover suffering love. Joseph Summers regards Orsino as playing a conventional role of a person in love, and he points out that the factors of such role-playing are Orsino's "boredom, lack of physical love, and excessive imagination" (Summers, 26). Seen with Olivia only once in the whole play, Orsino is a totally passive lover, calling and waiting for music and love, calling for service of his men's delivery of his suit,

and waiting for the results they bring back. Even though he is "virtuous… noble / Of great estate, of fresh and stainless youth… learn'd… valiany… gracious" (I.v.262-266), and is emotionally and culturally more refined than Sir Toby and Sir Andrew, he is still an imperfect, shallow lover.

Some of the music that Orsino consumes comes from Feste, a good-willed provider of music. Though he wears no motley, Feste's identity as a fool gives him the license to use his music to comment upon people, events, and life. His songs always pluck at the string of melancholy in his immediate audience, an emotion common in Orsino and Viola – Orsino with the egoistical melancholy of his passion for Olivia, and Viola with the more genuine and sincere "green and yellow melancholy" (II.iv.114) of her self-contained devotion to Orsino. And yet Feste's frequent melancholy is not of a self-pitying kind, but rather brings out human empathy for others. In Nunn's film, the melancholizing effect of Feste's songs is especially powerful, affecting even Sir Toby and Sir Andrew as we have already noted. Not only do Feste's ditties excel in moving people with the lovely popular tunes of sweetness[31], they make people grave through lyrics, lyrics that generally provide sarcastic commentary either on specific characters such as Orsino and Olivia, or on themes such as the ephemerality of youth and life. Constant and complementary

[31] A number of melodies believed to be the settings for the songs appear in *Chappell's Popular Music of the Olden Time* (Long, 164-185).

with the theme of the play – love, Feste's songs deal mainly with love in different characters who appreciate music in different ways. One thing one needs to be careful about is that even though Feste gets paid for singing songs, the way he earns money is different from Marina's who earns to pay the brothel. Feste "trades" music, and through the music he is free to say what he thinks about life. Thus in supplying music, he often supplies thought-provoking ideas about love, such as in "O Mistress Mine" and "Come away, come away death".

III

In contrast to Orsino and to Feste's songs treating infatuated people like Orsino, there is another kind of love – true love – in Shakespearean drama. When people experience true love, they do not feel miserable as Orsino does; they are happy. People involved in true love love by giving and not taking. Romeo and Juliet truly love each other. They are constantly giving each other love and they even sacrifice the treasures of their lives. One's family name, honor, and of course, life, are the most cherished possessions among the aristocracy, however, Juliet is brave enough to muse about talking Romeo into doffing his name (II.i.89) and Romeo is willing to abjure both his family name Montague and his name Romeo so that he can be "new baptized" (II.i.93), become a lover untainted by any spot of civil enmity, and start a new romantic life with Juliet. Both Romeo and Juliet persistently and actively work

hard to arrange time and place for their meetings. They take actions to put in ever so much more love into their mutual love-*ful* devotion. Besides, unlike Orsino who just lives in his languid melancholy and lets his passive sighs of woe drone on, lovers having true love often yearn for a quicker passage of time (II.ii.211, III.ii.1-31, III.v.44-47) so that they can resume their exchange of love. When the relationship runs into adversity, true lovers are ready to die together (V.i.34-54, V.iii.161-164, 169-170) just as they have lived together.

This sort of giving love, that does not incessantly demand pleasure from others but joys in giving to others, finds an apt reflection in music in *Twelfth Night*. It is the figure of Viola who is so placed. A vigorous survivor of the shipwreck, Viola soon figures out that she will sustain herself by actively seeking to serve Duke Orsino, a great contrast to the inert and languid Orsino's painless moans about love. Viola plans to offer music to the duke since she can "speak to him in many sorts of music" (I.ii.58). Her cross-dressing suggests deception, which is unfortunately taken up by several critics and turned into an argument of unromantic love where Viola is a crafty opportunist. Samuel Johnson calls her "an excellent schemer" who is "never at a loss" (Sherbo, 312). Richard A. Levin even goes into detailed demonstration of Viola's "scheming" in his article "Viola: Dr. Johnson's 'Excellent Schemer'". Levin interprets the conversation between the shipwrecked Viola and the captain as Viola's

shrewd design in bringing gold with her even during shipwreck in order to "reward favors" for her own benefit (Levin, 216). Levin is too harsh on Viola not only because he has analyzed Viola as such a calculating figure that we would feel her becoming potentially Iagoesque, but also because he has drawn on a subjective rendition of the character and gone into too creative a probing into the character's psychology, thus undermining his interestingly powerful analysis. All in all, Levin is dealing with appearance (beauty of action) and reality (true motive or psychology), two things that are often disparate. All the same I would like to look at Viola as a smart survivor who brings love and joy to people around her, making use of her cross-gender situation and musicality, one important trait that is expressed at its full when she serves as a boy.

Although Viola does not do the actual singing in giving music, she stands as a representation of music. Her name "Viola" is already the same as the string instrument viola whose register lies between that of violin and violoncello, and whose register, reaching *high* and *low*, can overlap that of the other two instruments as well. In *Twelfth Night*, Viola, capable of singing "high and low" (II.iii.42), goes between Orsino (the lower-registered violoncello) and Olivia (the higher-registered violin), talking love with both of them with a tongue of both male and female and sharing with both of them certain emotions in love. She fills in the emptiness between Olivia and Orsino, just as the viola part supplies the harmonic, melodic, and tonal richness

between the violin and 'cello sections in, say, an orchestral or chamber piece. The ability in reaching the two ends finds an echo in John Hollander's witty note: "We also think of Viola in connection with the 'violets / Stealing and giving odor', for her actual position as go-between-turned-lover is one of both inadvertent thief and giver" (Hollander, 230). Viola's disguise enables her to charm, though deceivingly, both Orsino and Olivia as she moves between them. The fact that the character of Viola was played by a boy on the Shakespearean stage nicely emphasizes the stature of "boy" as both male and female, high and low, in Renaissance England.

In some way the music used by Feste and Viola in *Twelfth Night* can be seen as a trick, but it is one that benefits others and puts everyone to their best position. By making people solemn and meditative in hearing his philosophical songs, Feste stirs up feelings of love that become the ingredients of love, and then Viola, with her dexterous ventriloquy, puts the matching parts together and mixes and blends them into some successful tasty love. By assuming masks for themselves, Viola and Feste help the others out of their personal emotional incarceration. Their deceptions are respectively indispensable: Viola is shipwrecked and a male attire can allow her supply for herself more safely, and Feste's identity requires him to take up the mask of a clown. In carrying out beneficent deception in their interaction with people, these two, especially Viola, help undeceive the others. The best example in Feste's

undeceiving actions is when he proves Lady Olivia that she is a fool in crying for a brother in heaven.

Viola is a provider of music and love, and she works her cross-dressing deception into eloquently and unselfishly undeceiving Orsino and Olivia, both obsessed with the idea of narcissism[32], by presenting herself in disguise as a boy servant in front of them, talking to them about love and speaking out masterly the other's loves[33], and redirecting and reorganizing their emotions. As noted, Viola is not involved in actual music performance in the play, but she is highly identified with it. Instead of being a musical instrument to Orsino, she becomes an instrument delivering Orsino's suit. In Trevor Nunn's film version, he has given Viola two piano scenes, one on board the ship with Sebastian singing and accompanying "O Mistress Mine," and one later in Orsino's court. An intriguing handling of the first musical entertainment scene is that Viola is donned up in female attire, and yet she also wears

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[32] For a fuller discussion the element of self-love or narcissism in *Twelfth Night*, please refer to A.B. Taylor's "Shakespeare Rewriting Ovid: Olivia's Interview with Viola and the Narcissus Myth" in *Shakespeare Survey*, 50 (1997): 81-89, and M.E. Lamb's "Ovid's *Metamorphosis* and Shakespeare's *Twelfth Night*" in *Shakespearean Comedy*, ed. Maurice Charney, *New York Literary Forum*, 1980, 63-77.

[33] Viola, free to move and speak with others and for herself between the two genders, does this by mirroring "others' ungendered desires back to them," discusses Carol Thomas Neely in "Lovesickness, Gender, and Subjectivity: *Twelfth Night* and *As You Like It*": "Cesario/Viola uses her own desires to specularize those of others as she travels back and forth between Olivia's and Orsino's households. She engenders Olivia's desires (for him/her/ by anticipating their urgency in the promise to act and speak... Later, Viola/Cesario mirrors and elicits Orsino's more fantasy-driven desires by speaking her own for him, relayed through those of an imaginary lovesick sister: 'She pined in thought;/ And, with a green and yellow melancholy,/ She sat like Patience on a monument,/ Smiling at grief' (II.iv.112-15). This self-projection represents Orsino's and her own passivity, whereas the willow cabin builder represents Olivia's and her initiative-taking" (Neely, 287-88).

a moustache under the veil. This moment is exactly a preludial representation of the later development of the plot – Viola is a "boy" who gives music, but her real sexual identity is disclosed through the intervening presence of her identical twin brother (c.f. Sebastian's peeling off Viola's moustache in the film).

Whether or not she actually plays music, Viola is always a person of musicality and lyricalness. Lois Potter observes that Viola's speech matches Orsino's (Potter, 22), such as the cadence, or the "dying fall" of Orsino's desired strain in Act 1 scene 1, of her "And what should I do in *Illyria*? / My brother he is in *Elysium*" (I.ii.3-4), a dying fall both meaning-wise and sound-wise. Another example is that Orsino is amazed at Viola's reply to his question "How dost thou like this tune?" (II.iv.20): "It gives a very echo to the seat / Where love is thron'd" (I.iv.21-22). Orsino considers her answer "masterly" (II.iv.22) because he himself has employed the same image when he is musing over the time when he will be enthroned the king of Olivia's "liver, brain and heart" (I.i.37). Viola does *speak* to Orsino in different "sorts of music," and it is this verbal music that helps establish the strong emotional bond between the master and the servant. Moreover, when Orsino sends her out to Olivia and bids her threat that "[her] fixed foot shall grow / Till [she has] audience" (I.iv.17-18), Viola makes much use of her allowed power and requests a permanent audience in her "willow cabin" speech:

Make me a willow cabin at your gate,

And call upon my soul within the house;

Write loyal cantons of contemned love,

And sing them loud even in the dead of night;

Halloo your name to the reverberate hills,

And make the babbling gossip of the air

Cry out 'Olivia!' O, you should not rest

Between the elements of air and earth,

But you should pity me. (I.v.271-279)

Viola delivers her master's love hyperbolically and lyrically. She is ready to "rain odours" (III.i.86-87) of music upon the fair lady by composing songs of love and singing them out loud, and Olivia's name is to be hallooed, hallowed, and sanctified, creating reverberating echoes in nature, like the apex of Imogen Stubb's undulatingly charming speech of composition and singing in Nunn's film.

By giving music and love, whether for her own sake or for Orsino's, Viola wins love for herself and many others, resolves[34] the sticky plot, and so there is the chance of reorganizing the characters and undeceiving them in the domain of love. Viola's will of serving Duke Orsino with music leads to major plot development and the

[34] "To resolve" is another music pun.

well-desired ending for the major characters. Her agile and versatile eloquence earns for the boy Cesario Orsino's favor, which paves the way for Orsino's pledge she has long awaited. In speaking her "willow cabin" speech that is infused with loads of her unspeakable passion for Orsino, she woos her rival, Olivia – "very oft we pity enemies" (III.i.127) – for Orsino, and in turn, courts and earns love and marriage for her dear brother. In her male outfit, she works hard with her tongue of music and words of love, scattering seeds of love and neutralizing and regulating the irrationality and misdirection of love in Orsino and Olivia. It is through this sincere giver of love and music that the potential couples pair off in a proper way, Viola with Orsino and Olivia with Sebastian. Truth and love can finally come together in fertile harmony.[35]

Before we end this chapter, it is worthwhile to take a quick look at Portia in *The Merchant of Venice*, a counterpart to Viola, since both of them are redeemers in love. Though no direct music provider herself, Portia calls "Let music sound while [Bassanio] doth make his choice" (III.ii.43), the result being, of course, a relationship sought and found. Portia, too, assumes a male attire (deception again, but certainly for the good of people) in acting a young lawyer defending her husband's closest friend and guarantor, Antonio, and in so doing, she preserves fraternal love between

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[35] Although one may contend that however musical Viola can be, if Sebastian had not appeared, things would remain just as messy – wrong matches, unrequited love, unrequitable love, denied purse, misdirected revenges. But indeed Sebastian is actually the masculine form of Viola, who all in all, charms everyone in the mask of boy Cesario. Cesario becomes identical with Sebastian.

Bassanio and Antonio, and strengthens the husband-wife bond through the ring incident that follows. Both ladies have taken up an outfit of men, given love, and acted as a kind of comforter and redeemer for people around them. Additionally, Portia, like Viola who is full of music in herself, can also be referred to as music. Lorenzo's line "Mark the music" (V.i.8) suggests two things: the speaker's coaxing Jessica into listening to the music, or his remark announcing the figure of Portia who enters on this utterance in her women's clothes again.

Music pervades *Twelfth Night*, a play of festive celebration and chaos. The play is concluded with a sad, reminiscing little song from Feste. In closing the play of a *carpe diem* theme, Feste brings the audience away from the fictional holiday world on stage and back to the reality of life, accounting in his curtain song different stages of life common to every single one of us and reminding everyone of the monotony of "the wind and the rain." Interestingly enough, while *Twelfth Night* finishes with happy matrimonies, Shakespeare gives Feste lines about a dreary married life. Music, no matter how it is sought after as an asylum for one's romantic nerves, how it is manipulated for fun and mockery, or how it is beautifully exercised in bringing about love, perchance in the end must draw us out of all the revelry and fancy and back into our daily lives – just as it does for Sir Toby, Maria, Sir Andrew, Antonio, Malvolio,

and even the music maker, Feste, who leave the dream-like castle one by one and continue minding their own troubles.[36]

[36] In Nunn's film, these characters walk out of Olivia's place in "the wind and the rain," leaving the four newly-weds to continue dwelling in their dances and fancies.

Chapter Four

Music – "The patroness of heavenly harmony"
(*Taming of the Shrew*, III.i.5)

We live in a world of worlds. Each of these worlds – biology, geology, ecology, sociology, ideology, or gender – is made of strata arranged in specific orders. No matter how flexible an entity is, we can always identify its structure of construction. Mathematics, upon which both sciences and arts are based, is both discovered and invented[37], as is the component of mathematics in music that we briefly examined in Chapter Two: basic musical elements like pitch, length, rhythm, harmony, tempo, and dynamics are *discovered*, and then observed and gradated, whereas musical forms and arrangements like the multifarious compositional formats (binary form, ternary form, rondo, fugue, sonata form, et cetera), genres (symphony, concerto, ensembles, mass, oratorio, passion, sonata, suite, et cetera), and orchestral/chamber organization are *designed* by people from different ages in history. Similarly the human voice is discovered whereas musical instruments are invented. Everything exists according to scale, balance, and order.

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[37] There has been much debate about whether mathematical structures are discoveries of God's creation or construction from human design. Leopold Krönecker (1823-1891) has put both stances at harmony in a very nice way: "God made the intergers: all else is the work of man" (Krönecker Quotation).

I

Shakespeare has devoted many of his thoughts to the notion of "order" in his plays. He has widely dealt with, for example, the fashioning of the cosmos, the need of any form of government, and the hierarchical organization of the society. The general picture is the Great Chain of Being where God is the very Head and Creator of everything in the universe of multiple networks of hierarchy. Each individual astronomical body, heavenly angel, kingdom on earth, society and class within a kingdom, family, self, body, and so on, falls into their respective position along the chain, each as a subordinate to the one above it. Ulysses from *Troilus and Cressida* offers a succinct description of such mapping of hierarchy in the universe[38]:

> The heavens themselves, the planets, and this centre
>
> Observe degree, priority, and place,
>
> Insisture, course, proposition, season, form,
>
> Office, and custom, in all line of order.
>
> ...
>
> Take but degree away, untune that string,
>
> And hark what discord follows. Each thing melts

[38] E.M.W. Tillyard has also noted a similar point in his book *The Elizabethan World Picture*.

In mere oppugnancy; the bounded waters

Should lift their bosoms higher than the shores,

And make a sop of all this solid globe;

Strength should be lord of imbecility,

And the rude son should strike his father dead;

Force should be right – or rather, right and wrong,

Between whose endless jar justice resides,

Should lose their names, and so should justice too. (I.iii.85-118)

In explaining to General Agamenon the reason why the Greeks are still unable to conquer the Trojans after seven years, Commander Ulysses stress the importance of "The speciality of rules" (I.iii.78) by making dramatic contrasts between the positive results in the presence of order and the troubles in the absence of such. Without order, cataclysms will come into place:

What plagues and what portents, what mutiny,

What raging of the sea, shaking of earth,

Commotion in the winds, frights, changes, horrors,

Divert and crack, rend air deracinate

The unity and married calm of states

Quite from their fixture! (I.iii.76-101)

A similar situation is seen in *Macbeth* when Macbeth murders King Duncan. It is described that the whole cosmos is flung into unnatural disorder (II.iv). The equilibrium in the mortal world is closely related to that in the heavenly phenomena.

We perceive order in our world. We see order and we hear about order. The eye and the ear were considered by some in the Renaissance to be two almost contrastive organs. Some people, especially Protestant theologians, regarded the eye as the more deceptive and distracting organ as the eye receives images that are much more sensual than those that the does. Also many people believed that it was through receiving words from sermons that one could be made a better person. Therefore the ear is the more beneficial way of transmitting messages. Ulysses too uses the image of an untuned string to explicate anarchy. His sincerity and use of vivid imagery make his speech preach-like. Indeed, in speaking order and harmony to Agamemnon, Ulysses hopes that this aural transmission of a message will take place and get across to Agamemnon who will be able to conduct and manage the Greek army more efficiently.[39]

The representation of unruliness by a "disorder'd string" (*King Richard II*, V.v.46)

[39] Although Ulysses does create some strong visual images in his speech, his auditors will not see them with their mental eyes without first hearing the verbal description of the images; hearing precedes seeing if Agamemnon wants to gain and grow from Ulysses' advice.

is echoed *in King Richard II.* The dethroned king laments in his famous speech in the Pomfret castle. When he is making a world of his body imprisoned in the cell, he hears music played outside:

Music do I hear?

Ha, ha! keep time – how sour sweet music is

When time is broke and no proportions kept!

So is it in the music of men's lives.

And here have I the daintiness of ear

To check time broke in a disordered string,

But for the concord of my state and time,

Had not an ear to hear my true time broke:

.....

This music mads me. Let it sound no more;

For though it have holp mad men to their wits,

In me it seems it will make wise men mad.

Yet blessing on his heart that gives it me,

For 'tis a sign of love; and love to Richard

Is a strange brooch in this all-hating world. (V.v.41-66)

Broken time and ill-kept proportion mean that the music played lacks order. To Richard, being deposed means that the order at both the personal and universal levels has been disrupted. The connection drawn between broken music and broken self (he calls himself "a disorder'd string"), and flawless music and intact position (l.45-48) reveals the intricate mutual relationship between (metaphorical) *musica mundana* and *musica humana*.[40] When one is removed from the original order one has been in and is no longer at peace with one's inward self (*humana*), one can spot the discord in music and other problems concerning the upsets in order (*mundana*) that all appear to be in concord when one is in good "state and time." As Richard is uncomfortable with the out-of-time music, he feels that the music is maddening him. We have already seen in Chapter Two an elaboration of Richard's sentiment – "it have holp mad men to their wits"; a person in poor mental or physical health can have their mind restored through music (it should be good music though, music that is in tune and in time). And the major argument of Chapter Three, that a giver of music is very often a giver of love, is also touched on in this speech: "Yet blessing on his heart that gives [music] me, / For 'tis a sign of love."

II

Music is very much correlated to order and order is of vital importance in all

[40] Please see Introduction (6-7) for Boethius' theory of music.

places. That music is dispersed in so many of Shakespeare's plays that have kaleidoscopic settings of countries (Venice, Athens, Egypt, Cyprus, Denmark, England, et cetera), realms (fairies and mortals), cultures (culturally refined and coarse, military, culinary), and races (Jews, Christians, Moors) shows that a certain force, a supernatural human participation, is needed for the successful attainment of order. This chapter will discuss the role of Shakespeare's use of music in terms of providing order at the personal, spiritual, national, and cosmic levels.

Human body and mind can be tuned to harmony in order to achieve higher spiritually as the body has long been compared to musical instruments. Bruce W. Holsinger elaborates the complex relationship among music, body, and desire in his *Music, Body, and Desire in Medieval Culture*, and he elucidates various examples of writings that deal with the striking resemblance of the human body to musical instruments. Holsinger quotes from a third-century Greek (widely believed to be Origen) who interprets "Praise the Lord with the harp (cithara), make music to Him on the ten-stringed lyre" (Psalm 33:2) as an allegory of the human body:

> Figuratively the body can be called a cithara and the soul a psaltery, which are likened musically to the wise man who fittingly employs the limbs of the body and the powers of the soul as strings... The ten strings stand for ten

> sinews, for a string is a sinew. And the body can also be said to be the psaltery of ten strings, as it has five senses and five powers of the soul, with each power arising from a respective sense.[41] (qtd. in Holsinger, 37)

Holsinger also notes a corresponding observation made of Mary Magdelene's actions in a Pharisee's household which Jesus was visiting in Luke 7:37-38[42] by the archbishop of Ravenna from the fifth century, St. Peter Chrysologus. Chrysologus compares her gestures of devotion to a performance of music and dance:

> She mixed the drink with tears in proper measure, and to the full delight of God she beat a melody from her heart and body. She produced the organ tones of her lamentations, played upon the cithar by her long and rhythmical sighs, and fitted groans to the pipe. While she kept beating her breast in reproach to her conscience she made the cymbals resound which would please God.[43]

Regarding the human body as a musical instrument is also seen in Shakespeare's

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[41] Holsinger continues to explain what psaltery is in Greek terminology: "... the psaltery, or *psalterion* (an ancestor of the present-day zither), was a stringed instrument held in the lap and plated from above with finger or plectrum, although *psalterion* was also used as a generic term for any plucked instrument; the cithar or *kithara* [is] the most prestigious musical instrument for the Greeks" (Holsinger, 37).

[42] "When a woman who had lived a sinful life in that town learned that Jesus was eating at the Pharisee's house, she brought an alabaster jar of perfume, and as she stood behind his feet weeping, she began to wet his feet with her tears. Then she wiped them with her hair, kissed them and poured perfume on them."

[43] Peter Chrysologus. *Sermones* 93.4 Corpus Christanorum, series latina. (trans. Holsinger in Holsinger, 38)

lines, such as in *Pericles*. When young Pericles attends a test in King Antiochus's court in pursuit of the hand of Antiochus's daughter, he discovers the dark secret of incest between the king and his daughter. In his pained shock, he thinks about the daughter's sin:

> You are a fair viol, and your sense the strings,
>
> Who, finger'd to make man his lawful music,
>
> Would draw heaven down and all the gods to hearken;
>
> But being play'd upon before your time,
>
> Hell only danceth at so harsh a chime. (I.i.82-86)

Pericles's "unspotted fire o' love" (I.i.54) for the beautiful princess cools rapidly to an I-care-not-for-you (I.i.87) repudiation. He sees her, whose beauty qualifies her to be "a fair viol," as a corrupted instrument because she is "play'd upon before [her] time."[44] This is an excellent metaphorical speech that joins together the human body, human senses, human soul, and order. The different strings are the different senses[45], in other words, the six strings in the viol represent the six senses in the human body, namely, sight, taste, smell, hearing, touch, and in this case, sexual lust. The verbs

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[44] A pun, time in terms of one's maturity and time in terms of musical time and rhythm.

[45] The "sense" in the quote is "a collective singular" (Please see footnotes to "sense." [*Pericles*, 14]).

"finger" and "play" used in association with the strings suggest sexual innuendoes as well, and the string made from the membranous "sheep's guts" (*Much Ado About Nothing*, II.iii.59) symbolizes the membranous hymen that is plucked[46] from a virgin. If the princess is played to produce lawful notes in her married state, then the possible fruitfulness and harmony would make the gods envious, but if she is played upon before she is ripe, order is, au contraire, so hellishly disturbed that only evil things would dance and bloom in the harsh chime, the harsh melody.

III

Order at the personal microcosmic level is the prerequisite of a higher order in general. *The Merchant of Venice* is one play in which the connections between the two levels are explored, for example the "casket scene." This scene involves an insertion of the classical "task motif" as noted by John Long (Long, 107). Long makes an exciting observation that employs the three-ness in the play, a similarity with some folk tales or myths in terms of the task motif:

> In most folk tales in which the "task" motif appears, the hero is assigned a series of tasks which he must perform before he may win riches or a beautiful princess. Usually the tasks number three – the third time is the charm – and usually the hero is enabled to perform his tasks by the aid of

[46] A typical literary euphemistic expression about loss of virginity.

> some helper, supernatural or otherwise, such as an old woman, a talking bird, or other device. (Long, 107)

In this scene, as was discussed in Chapter Three, music is sounded to bring about a fruitful love. In addition, the musical element in this scene appears to be the only aide surrounding the hero Bassanio in his selection of the ideal casket with Portia's vignette. Thus it is possible that the song (III.ii.63-72) functions as a supernatural force, a central element present in most classical tales, that provides clues for Bassanio. In fact Long's observation above can blend well and support what many critics have said that the song gives the hero the hint that the lead casket is what he has to pick because "bed," "head," and "nourishèd" all rhyme with the word "lead"[47], and he does in the end select the leaden casket. Music works as some supernatural force does in influencing people to achieve the desirable good. With the presence of the song, Bassanio is joined to Portia, who is probably the most musical figure of the play[48], and Portia is matched with the suitor who can see the true quality behind superficial glamour. This pair then exists in the cosmic order and takes up an influentially orderly position in the world, especially when Portia goes to the trial scene.

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[47] Footnote for III.ii.63-72, *Merchant of Venice*. The Oxford Shakespeare. pp. 167)

[48] Please see Chapter Three (75).

Existing instrumentally, our bodies and minds are permeable to music that then works to promote our minds to a higher estate in ways such as the following: taming, preaching, bestowing dignity, drawing together the microcosm (the individual being) and the macrocosm (society/universe), and transforming one into a higher spirituality. Music acts in a spiritually medical way through which human beings can be lifted up from their banal earthliness and toward the deity. The well-known speech by Lorenzo in the final act of *The Merchant of Venice* shows all the above steps:

> Here will we sit and let the sounds of music
>
> Creep in our ears. Soft stillness and the night
>
> Become the touches of sweet harmony.
>
> .....
>
> Such harmony is in immortal souls
>
> But whilst this muddy vesture of decay
>
> Doth grossly close it in, we cannot hear it.
>
> [Enter Musicians]
>
> (*To the Musicians*) Come, ho! And wake Diana with a
>
> hymn.
>
> With sweetest touches pierce your mistress' ear

And draw her home with music.

Music plays.

.....

For do but note a wild and wanton herd

Or race of youthful and unhandled colts

Fetching mad bounds, bellowing and neighing loud,

Which is the hot condition of their blood;

If they but hear perchance a trumpet sound,

Or any air of music touch their ears,

You shall perceive them make a mutual stand,

Their savage eyes turned to a modest gaze

By the sweet power of music. Therefore the poet

Did feign that Orpheus drew trees, stones, and floods,

Since naught so stockish, hard, and full of rage,

But music for the time doth change his nature.

The man that hath no music in himself,

Nor is not moved with concord of sweet sounds,

Is fit for treason, stratagems, and spoils;

The motions of his spirit are dull as night,

And his affections dark as Erebus.

Let no such man be trusted. (V.i.55-88)

The long speech starts with music's importance in taming one's hot unreined blood. Caliban in *The Tempest* is a person in need of such music, a member of the "wild and wanton herd." Although he has been reeling around with the drunken and stupid Trinculo and Stephano, and has been shouting fragments of songs that are void of any harmony, Caliban is able to pause and become sober, and speak a lyrical fear-not verse speech to reassure his two drinking friends of the strange noises of the island:

Be not afeard; the isle is full of noises,

Sounds, and sweet air, that give delight and hurt not.

Sometimes a thousand twangling instruments

Will hum about mine ears; and sometimes voices

That, if I then had waked after long sleep,

Will make me sleep again. (III.ii.136-141)

This is an exceptionally beautiful speech for a monster that is up till now been seen as a huge lump of ignoramus yapping around.

To a certain extent, it may even be put that Caliban is more capable of feeling and describing the spiritual qualities of music than the two sirs in *Twelfth Night*. His imaginative sensitivity is a charmingly perfect echo to Lorenzo's lines about music's taming power on a savage in that music can comfort his aggressiveness and cure his barbarity. However, disappointingly, the therapy is only transient because Caliban goes on to say:

> … and then, in dreaming,
>
> The clouds methought would open, and show riches
>
> Ready to drop upon me, that when I waked
>
> I cried to dream again. (III.ii.141-144)

He is fundamentally a vulgar being. He uses the word "drop" for the momentum of the gemstones, a word devoid of all aesthetic qualities of the riches in his mind. Perhaps he debases the delicate nature of music and turns the heavenly sounds into some earthy perishable riches. On the one hand, he feels the unharming presence of music, and so music is functioning in him, but on the other, he cannot rid himself of his crudity. Such duality in Caliban's perception of music is rather ludicrous, if not miserable. Yet some figures are even more debased with fewer excuses. The oafish Stephano responds to Caliban's description of music, "this will prove a brave

kingdom to me, where I shall have my music for nothing" (III.iii.145-146). He turns music into a common commodity. All the graceful and purifying attributes of music are blasphemed by such louts. This is why Stephano, Trinculo, and Caliban are always fighting against the higher order; they plot against Prospero's life, scheme for the power to control the island, and contaminate the general soft accord on the island with their "scurvy" tunes (II.ii.43, 54).

Having tamed a wild soul to tranquility and quietude (though in the Caliban example the effect may have evaporated quickly), music continues its refining action by inputting "messages" to the mind, a preaching action. Lorenzo says that "let the sounds of music / Creep in our ears." Music actively comes to people's ears, and we are the passive receptors in this action of diffusion; there is always some fluid movement of the substance from a higher concentration to a lower concentration. Music creeps into our ears and fills us up. As we have noted, the ear is a more effective pathway than the eye through which people can be cleansed. Lorenzo's phrase "pierce your mistress' ear" is very telling. To pierce is to break, and so to pierce also means to tame. After having been pierced, one's ear is open to provide a way for refinement and remodeling from what is contained in the "piercer," the music. Indeed, those who spoke of the power of preaching in the Renaissance used similar

language to explain its evocative effect, the ability of God's words to pierce the heart of the sinner and turn it from hard stone to soft flesh.

A further step in the power of music will be to preach the essence of love to the lovers, Lorenzo and Jessica. Music is related to sweetness and joy, and it makes the world of lovers soft and romantic: "soft stillness and the night / Become the touches of sweet harmony." Music is the ingredient and propellant in love. Therefore we may see music as an aphrodisiac that pierces one's virginity, and with that, lovers can achieve bonding in another dimension, which is what draws Jessica to the marriage home. In addition, when Lorenzo asks the musicians to "wake Diana with a hymn" (V.i.66), he very probably refers to Jessica as well.[49] The Oxford Shakespeare edition suggests that "keep her vigil" and "excite" are possible interpretations of "wake." I find both of these readings, although they may seem quite contradictory if we connote Diana also with the idea of chastity, compatible with the argument of music as an aphrodisiac. Lorenzo hopes Jessica to be sexually excited by the music that pierces her ear and creeps into her body so that they can consummate the act of husband and wife[50], and then remain chaste in terms of remaining mutually faithful.

[49] When Portia sees Lorenzo and Jesica sleeping in her house, she refers to them as "The moon sleeps with Endymion / And would not be awaked" (V.i.109-110).

[50] Renaissance idea of being chaste includes remaining loyal to one's spouse.

Therefore music in this context preaches love by making lovers excited and chaste to each other.

Dignity follows and is the result of taming and preaching. Again Lorenzo puts it very elegantly in his speech. He mentions that the "trumpet sound, / Or any air of music" can "make a mutual stand" with a "modest gaze." One may say that a trumpet is too sharp and bright to offer the "sweet power of music" that performs miraculously on a savage. However in Shakespeare's time, the trumpet was commonly used as a military instrument and it signified dignity and royalty (Dent, 142). So a speculation is that the beasts are made aware of their dignity, and having been given a higher "view" of themselves, they pause and feel respectable. This leads to the central element of music's uplifting action.

Music sublimes human beings' emotions, and it of course sublimes love as well. Lorenzo and Jessica are mortal lovers; yet they, at least Lorenzo, are aware of the music to be struck. Even though Lorenzo says "Such harmony is in immortal souls, / ... we cannot hear it," he does not give up and he positively imagines the sweetness and beauty of hearing and feeling such musical harmony in the realm of the immortals, hence uplifting himself and his beloved into the harmonious supernatural/ macrocosmic eternity.

IV

Lorenzo ends his speech by condemning those who have no music in themselves and are not moved by sweet harmony; he calls them cruel and untrustable. Our discussion in Chapter Three is once again confirmed and advanced. Anyone who rejects or even destroys harmony has the tendency to disrupt order in society. Iago from *Othello* is a rich source of discussion. He is the most villainous cause among all the Shakespearean tragic plots, especially because *Othello* is one human-oriented tragedy with no supernatural influence[51], no mad people[52], and almost no coincidental mismatch.[53] Ironically, though *Othello* contains more coherent music than other tragedies such as *Hamlet* where Ophelia seems to sing fragments of songs at random, it is a play where order is lost most easily since Iago is an extremely calculating evil person who designs step by step how to destroy every single strain of harmony around him. He abuses music in the drinking scene where he sings two quaffing songs to cajole Cassio into drinking more till Cassio is drunk, fails completely in his watch, and is undone in his career. He destroys music in his venomous aside before he tricks Othello into a fake cuckoldry, "O, you [Othello and Desdemona] are well tuned now!

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[51] Such as the ghost in *Hamlet*, the witches in *Macbeth*.

[52] Such as King Lear's madness, Hamlet's feigned madness.

[53] Such as the fateful timing in *Romeo and Juliet*.

/ But I'll set down the pegs that make the music" (II.i.193-194). Such an instrumental image about harmony between spouses is also found in Shakespeare's Sonnet 8:

> Mark how one string, sweet husband to another,
>
> Strikes each in each by mutual ordering;
>
> Resembling sire and child and happy mother,
>
> Who, all in one, one pleasing note do sing: (ll.9-12)

The sonnet points out that it is only when multiples come to be one unity that pleasant harmony is sounded. Iago pretends to work hard to release grudges born in different characters, harmonize and resolve discords among them, and maintain a sincerely concordial environment, but by acting a most impartial and honest man, he sets characters against characters (Othello against Cassio, Othello against Desdemona), deceives almost everyone around (Othello, Cassio, Montano, Lodovico, Roderigo, and even Emilia), and creates an ultimate tragical discord. He ruins the order between husband and wife and within the whole army.

V

A Midsummer Night's Dream is another play that deals with order where music also takes up an imperative position. In this play, there is a clear division between the supernatural world and the natural world, both of which have music. The fairies'

world produces nice and soft music, and the mortals' world has people like Bottom who have a bottom taste for music and who prefers the rough "tongs and bones" (IV.i.25-26).

Order in the mortals' world is very much dependent on the order in the supernatural world. Shakespeare puts forward this idea early in the play when Titania accuses Oberon of his disturbing brawls (II.i.87) and tells him the upheavals in weather and the failures in farms on earth (II.i.88-114) are due to the quarrels and dissonance between themselves: "And this same progeny of evils comes / From our debate, from our dissension; / We are their parents and original" (II.i.115-117). These lines signify the unbreakable bond of order between the fairies and the mortals, a theme that the play underscores through the use of music.

Harmony is realized among the mortals only when harmony is present in the supernatural world. The Queen of Fairies, Titania, needs delicate lullaby music to go to sleep, and one of the music's functions is to ward off any lowly and evil beings around her (II.ii.9-23). On the one hand, the use of lullaby to induce sleep in Titania distinguishes her from the four mortal youths who drop to sleep without any assistance, and associates (nice) music more with her somewhat dreamy paranormal power. On the other hand, what the lullaby song suggests is satirically exactly

opposite to what follows, when Titania is woken up in a farcically amorous fashion by a most trite and silly Bottom bellowing some scraps of country music. An erroneous match for the fairy, Titania with Bottom, is like a misplaced magnet that results in muddled attraction and repulsion in the mortal world as well. Thus the four young people are similarly involved in disordered relationships which are not reinstated until order and harmony in the fairy world are achieved. Hence Titania wakes up for the second time in the play and is cleared of the mischievous charm by Oberon, she demands music that "charmeth sleep" (IV.i.79) to be sounded to accompany the sleeping mortals[54] and she newly returns to amity with Oberon (IV.i.83). As soon as the fairy rulers leave the stage hand in hand, orderly reality dawns with the announcing hunting horns, and the lovers wake up to order with the correct two pairs, Hermia with Lysander and Helena with Demetrius. In short, the supernaturally-related music as is summoned by Titania can bring back order to what cannot be solved in the natural world, that is, the appropriate pairing off of lovers, especially Helena and Demetrius.

[54] Working as a sort of hypnotic device, music silently works with the reapplication of love juice to cure these young people of their emotional disorder.

VI

The Tempest involves further sophistication of *A Midsummer Night's Dream* in that the natural and the supernatural come together on one same island that is filled with all sorts of sounds and music. In *The Tempest*, the natural and supernatural have more interactions with each other, and they physically live together under the same structure of order. Prospero, a human being in possession of magical power, rules over the whole island and acts as a mediator between the mortals and the supernaturals. With the help from his airy servant, Ariel, he brings together and controls the amoral, the good and the bad, the refined and the coarse. As we have glimpsed, Prospero's use of music is an essential element of his healing art.

Behind all the beings of different natures on the island in *The Tempest*, there is one *conducting* force, Prospero. Many critics have given Prospero credit for ruling the enchanted island like God. Colin Still thinks that Prospero represents God; he is the "Omnipotent Judge" (Still, 328). However some other critics such as G. Wilson Knight argue that Prospero cannot represent *God*, but is only a "*god*-in-man" (my italics). In a way, Prospero seems to be able to control every single happening on the island, just as portrayed in Peter Greenaway's film "Prospero's Book" (1993) where Prospero determines how every single thing should work as he writes his book. His

abjuration at the end of the play, however, may suggest that he on his own cannot be the center of force, but instead works on behalf of something else that primarily dominates the island; conceivably this force is music. Ultimately it is the real supernatural – God's creation – music, that overtakes human will, or Prospero's magic. Notwithstanding how powerful and sophisticated Prospero's acquired mystic abilities are, he is still a human being who needs to turn back to his original quotidian position in the order of the world and succumb to the great universe whose astrological bodies move and produce all the harmonious music by themselves.

As we have been discussing so far, music re-establishes order; therefore on an island where music is naturally permeating, order is attained in various ways. The play opens with a chaotic scene, a vessel being tossed vulnerably in a vast sea; neither direction nor order is achieved by anyone aboard. Yet very soon, starting from Ferdinand's wandering onto the land, chaos resolves into order and things begin to take shape. The scene moves from the watery sea to the solid land, blur becomes clarity, and scattered people all come to unity in the last scene. All these transitions are brought about by the "noises, / sounds, and sweet air" (III.ii.136-137) that pervade the isle.

Such kind of pervasive presence of music is also found in another romance, *Pericles*. Just before the exhausted Pericles sinks into a deep sleep, he hears "The music of the spheres" and the "Most heavenly music" (V.i.228, 231). The *musica mundana*, being received into Pericles's ears, becomes his *musica humana* that is assimilated into his mind. The Arden Shakespeare footnotes this well: "[Pericles] is indeed the only one [who hears this music] because his state of mind alone is attuned to the music of the spheres," which is precisely "the music made by the heavenly bodies in their circular revolution around the earth, according to the Ptolemic system of astronomy" (*Pericles*, 153). In aiding Prospero to maintain order and harmony on the isle with "a thousand twangling instruments," Ariel sings songs that are concurrently *musica mundana* and *musica instrumentalis*. *Musica instrumentalis*, or practical music, sounds to let people hear, and if a person's mind experiences change due to that particular reception and feeling of music, there is *musica humana* working inside the person's mind. As the society and the universe are made up of people who, when they come together in any form of harmony, will create order, we might as well say that *musica humana* can even help create and induce a metaphorically greater degree of *musica mundane*; a universe will be more in tune in itself.

Twice has Ariel in *The Tempest* employed its gift of music to stop the damage of order, the more important occasion being in Act 2 where Ariel plays to King Alonso's party of men "solemn music" (S.D. II.i.187) that puts all to sleep except Antonio and Sebastian who conspire to murder Gonzalo and Alonso during their sleep. Their wicked plan is found out by Ariel who sings into the ears of Gonzalo, waking him up, and thus putting a stop to a case of murder involving regicide. Music is a beneficial soporific when it puts tired people to sleep so that they can rest and then wake up with a refreshed and orderly mind to continue living their lives, and music also alerts us to danger so that mishaps can be avoided and order be kept. Ariel's orderly and nice music is contrasted by the rough music by Caliban's trio. In Act 3 scene 2, the triumvirate, having come up with a plot against Prospero and Miranda, want to sing a merry catch of their idea, yet they fail just as the bestial Caliban says "That's not the tune" (III.ii.125). Their failure to generate a tune from a simple round foreshadows their failure in carrying out their plot (Long, 104). Also the lack of harmony within the song represents their lack of harmony with entities of the higher order. Seeing that they cannot sing properly, Ariel helps them out by playing their tune on tabor and pipe, instruments that are comparatively more appealing to Stephano's type. By

banging and blowing, Ariel can get their attention and divert their minds from the plot, making the trio opt for following after this taborer where their meager interest lies.

In promoting order, music in fact is the binding element that gives rise to the essential unities of drama. I would like to add to the existing three traditional unities (action, place, time) another unity – that of "sphere," because as we have seen, populations that supposedly belong to different spheres (Ariel and Caliban are the aborigines of the dreamy island, Prospero is a kind of intruder and works in between the supernatural and the mortals, the shipwrecked victims are new arrivals on the island[55]) cohabit one cosmos, under one network of order, and are ruled over by one and the same conductor. This is what I call a unity of sphere in which both *the musica mundana* and *musica instrumentalis* (except Ariel's final "Where the bee sucks" ditty) are commonly heard by all targets at different times[56]: Ferdinand clearly hears Ariel's songs above him "I'th'air or th'earth" (I.ii.408, 388); Gonzalo hears "a humming," "a noise" (II.i.322, 325) out of Ariel's warning song; the silly three skippingly follow (III.ii.150-155) "the tune of [their] catch, played by the picture of Nobody [Ariel]" (III.ii.127-128); Alonso and Gonzalo comment upon the harmony and sweetness of

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[55] They may be the representatives of the full range of European social classes.

[56] With one or two exceptions such as the "solemn music" (S.D. II.i.187) played to put King Alonso's party to sleep; it is speculated that though it is perceived by the audience, the music is probably not heard by the men in the scene since none of them make any reference to their hearing noises, only that they feel "very heavy" (II.i.192).

the marvelous music (III.iii.19-20) played by Ariel in the banquet scene prepared by Prospero[57]; Alonso's convinced and visionary feeling after the reprimanding speeches of Ariel and Prospero and while hearing the "soft music" (S.D. III.iii.83) that "the billows spoke… / The winds did sing it to me; and the thunder, / That deep and dreadful organ-pipe, pronounced / The name of Prospero" (III.iii.98-101); and both Ferdinand and Miranda see and hear the dancing and singing in the masque scene. In all these music-related scenes, it is the earthly mortals (from one sphere of life) who can hear the practical music among the *musica mundana* (either existing sounds or music from the supernatural Ariel from another sphere of life) that fills the atmosphere. Human beings, monster, magician, and supernaturals co-exist in one unified sphere.

Other dramatic unities in *The Tempest* include unity of action and unity of place. At the first glimpse, there seems to be several lines of action going on in the play. The encounter and betrothal of the lovers, the two attempts to murder the leaders and usurp the power, and the illusions and ordeals that the characters go through appear to be independent of each other, yet all of them are molded under the intricate planning

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[57] As with love, music may perhaps be more perceptible to some than others – a measure of people's ethical status. The evil figures do not hear nor react to Ariel's lullaby sung to appease Alonso's party, and they apparently do not hear the nice banquet music either. Sebastian belittles the whole banquet presentation as "A living drollery" (III.iii.22), and while Gonzalo and Alonso are still profoundly amazed by the breath-taking beauty of music and shapes, his attention falls on the viands left behind (III.iii.42). Either he is not sensitive enough or the beautiful music is denied to evil people like him. Both of these possibilities show the moral inferiority of Sebastian.

of Prospero and are pervaded by music. Music is the element common in all the scenes throughout the whole work, and music weaves and strings up all the actions together under Prospero's reign. The same is true for unity of place. The play starts with people distributed here and there along the coast-line, but Ariel's music ushers them all to their destined spots so the play can move along in one and the same area.[58] The characters, except Prospero and Ariel, are separated and are not aware of the existence of all the others at first since they are either separated from the real world (like Miranda and Caliban) or newly introduced into the dreamy world (all the passengers on the split ship); however with the binding force from Ariel's music, scattered characters are summoned together on the enchanted island where all the action occurs.

Closely related to the dimension of place is the dimension of time, the unity of time. Shakespeare particularly states in the play that the action takes place from 2 p.m. to shortly after 6 p.m. (I.ii.239-240). Northrop Frye points out that the title "has derived… its name from a word (*tempestas*) which means time as well as tempest" (Frye, 403). In the tempest, things are done in *tempestas* so that order can be accomplished and sustained. Ariel, whose name means "air," both the breathing air

[58] Indeed *The Tempest* is the one Shakespearean drama that follows the Aristotelean unities (*The Tempest,* 25) and perhaps music promotes the exceptionally "orderly" construction on Shakespeare's fashioning of the play.

and the musical air, is most aware of the passage of time in the play. Due to the musicality in its nature, Ariel is full of time just as it is full of music. It takes time keeping as its foremost duty in conducting and arranging a proper cosmic atmosphere. It reminds Prospero both of the time in the play and that Prospero should watch the time of the deal of its release. In the opening of Act 5, Prospero checks with Ariel "How's the day?", to which Ariel replies "On the sixth hour, at which time, my lord, / You said our work should cease" (V.i.4-6). The importance of time and passage of time is stressed by the playwright elsewhere. In Act 1, the magician asks the spirit "What is the time o'th'day," and when the spirit says "Past the mid-season," the magician puts it more accurately with "At least two glasses" (I.ii.239-240). He also sets a time limit for himself and his servant in carrying out their design, "The time 'twixt six and now / Must by us both be spent most preciously" (I.ii.240-241). Other characters also speak about duration of time, emphasizing the fact that many things have happened and been resolved within a few hours. The duration of time in the play is proven by Alonso in the final act when he is astonished by his son's new playmate, an "acquaintance [that] cannot be three hours" (V.i.186), and by the boatswain's recalling of time, "three glasses" (V.i.223), between their passing-out and regaining of consciousness. All the different sub-plots are compacted in time, and in a time

equivalent to the stage-time, owing to the presence of Ariel/music under Prospero's magical baton. Ferdinand's very quickly assuaged pain from the dolorous loss of his father owes much to the comforting and curing power of Ariel's "Full Fathom Five." Also the enchanting quality of Ariel's music quickly lures the "bait" Ferdinand to his destined lady, Miranda. Then the airy music adds spice to the first encounter between the lovers, giving each of them a divine and noble quality. Miranda calls Ferdinand "A thing divine, for nothing natural / [she] ever saw so noble" (I.ii.418-420), and Ferdinand perceives the virgin as "a goddess" (I.ii.427) and he connects her with the airy music on the island. Music, in action with Prospero's tricks, is the catalyst for the swift budding of love between the two young people. This catalytic effect can be counted as a contribution to the play's economic use of time.

The above illustrated order in unities of action, place, time, and sphere resulting from music is revealed in terms of both the arrangement of events and the cycle and stages of life (death, rebirth, marriage, springtime, harvest), especially in *The Tempest*. Such ordering of slices of life is analogical to musical forms and structure.

Chapter Five

Conclusion

I

As we have seen in the chapter on order, music is a system of structures in the universe that is vital for the attainment of order and harmony. Such musical orderly achievement is demonstrated most clearly in the Bard's last plays, the romances, whose crucial moments are very much marked with music. As critics have long noted, *The Tempest* is the only play that obeys the Aristotelean unities of action, place, and time (Barton, 25). The playwright is deemed to be experimenting with structure in other romances as well, such as *The Winter's Tale* and *Pericles*. The association with music is one way to explore such dramatic structure, and the structures of *The Winter's Tale* and *Pericles* are already very music-like because the actions take place under a whole musico-cosmic order. Indeed, I would like to suggest in this conclusion that *The Winter's Tale* and *Pericles* bear striking similarities with musical forms, the former a sonata form, the latter a rondo. Not only are these two romances (like *The Tempest*) dramatically resolved with an in-play insertion of summoning music, their plots work under a governing force – music – that operates behind the panorama.

II

Like the ending of *The Tempest*, the successful reunion of the royal family in *The Winter's Tale* is closely connected to the latent power of the profusion of music and the very musical framework. We might go further to say that *The Winter's Tale* is a mathematically well-balanced play that fits surprisingly well into a popular musical form, sonata form.[59] Of course it cannot be assumed that Shakespeare wrote the play with the idea of a sonata form because this musical form had not reached its official position in music history until the Classical period (1750-1800). However, the sonata form did have a precursor, the A-B-A ternary form, and the musical term "sonata" and the literary term "sonnet" share a similar etymology. "Sonata" comes from *sonare* (Italian), to sound, and "sonnet" is actually *sonetto* in Italian with a root of *son* meaning sound, song. To understand the structural relationship between the play itself and the sonata form, we need to have a brief idea of how a sonata form goes.

A typical sonata form consists of three sections: exposition, development, and recapitulation. The exposition has two themes, the first one almost always appearing at the very beginning of the movement in the tonic key and the second theme after a transitional passage in a modulated key. These two themes are contrastive in nature.

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[59] A single-movement musical form. It is almost always used in the composition of the first movement of a composite sonata or symphony that is usually made up of three to four movements in contrastive tempi.

Then following another transitional passage (the coda of the exposition section) there is the development section where fragments of the two main themes are elaborated in different keys, and sometimes the themes are even restated. Finally the recapitulation is fundamentally a repetition of the first section, the exposition, except that the second theme is now in the same key as the first theme. The whole form is wrapped up with another coda. This is the layout of a piece in a major tonality, and a piece in a minor tonality has the same structure with only a small change in tonality: the second theme in exposition modulates to a relative minor key.[60]

The Winter's Tale follows a similar pattern. Time's speech in Act 4 scene 1 divides the play into two halves, marking the lapse of 16 years between the two with a simple and resonating utterance of "I turn my glass" (IV.i.16). The two halves take up more or less equal length of the play, giving this statistical analogy.[61]

In sonata form:	In *The Winter's Tale*:	Percentage make-up of the play
Exposition	Acts 1-3	46.2%
Development	Act 4 scene 1	1.1%
Recapitulation	Act 4 scene 2 – Act 5	52.7%

In terms of the content of the two halves, Shakespeare, like the later composers

[60] In a traditional major tonality structure, the complete themes appearing in the first and final sections are always in major keys; only the second theme in the first section takes up a major tonality in a minor sonata.

[61] Of course an up-to-scale sonata-form movement would not have such a mini development section, though the proportion of exposition and recapitulation is indeed well-balanced, and in this case the development of *The Winter's Tale* is very terse and economical.

of sonatas, has given a series of contrastive counterparts.[62] Each half of the play begins with a conversation between Camillo and another royal member who talk about a pleasant and peaceful relation that will soon be overturned. The first conversation involves Leontes and Polixenes and the second concerns the royal children Perdita and Florizel. Also in both halves of the play, what follows the narration of the relationship is the actual interacting scene of the characters concerned. For example, the words of Leontes (II.iii.130-140) and those of Polixenes (IV.iv.416-438), accusing falsely the wickedness and baseness of the innocent (the infant Perdita and the teenage Perdita), are parallel scenes, one in the exposition mode and the other in the recapitulation mode. The most impressive pair of counterparts may be the "death" and "resurrection" of Hermione toward the end of each half respectively, that is the trial scene and the statue scene. Hermione's actions in the two scenes are parallel also. She defends herself with sound eloquence in the trial, but she stands inanimate and taciturn as a statue; the former leads to her "death" and the latter stirs to "life" again. These are the major echoes and contrasts in this well-structured play, alongside many others, such as Perdita's twice being forced to the mercy of the nature, first to the wilderness under Leontes' ruthless order and then to the sea in her

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[62] The Introduction to The New Penguin Shakespeare *The Winter's Tale* has a similar observation: "[The] relation between the two halves of the play consists not only of a series of contrasts but also a series of parallels" (32).

escape with Florizel; and Camillo's role as a counselor, first of Polixenes and then of Florizel just as Florizel says, "Preserver of my father, now of me" (IV.iv.583).

Having looked at the pattern of events in *The Winter's Tale*, we may fit the plot into a sonata form, yet there is still the issue of tonality. In associating a tonality to this romance, one may say that it starts in a minor tone and ends in a major tone. The dramatic setting appears to be dominated by such tragic emotions as jealousy, death, and exile in the first half, and things lighten up with humor and love and reunions in the second. Such is not the traditional structure of tonality in a sonata form where the same tonality should be found both in the beginning and at the end of a movement no matter how creative the middle section is. Nevertheless, the tonal nonconformity does not hinder us from discussing *The Winter's Tale* in the framework of a classical sonata form. It is clear that Shakespeare has purposefully

> divided the play into a predominantly destructive half and a predominantly creative and restorative half; into a winter half, centring on the desolation that Leontes spreads at his court, and a spring and summer half, centring on the mutual love of Florizel and Perdita and the reunions at the end. (Schanzer, 30)

Moreover, a closer look will remind us that this play is in fact a *tale*, "an

incredible story" with many incredible moments (Schanzer, 7) which might once again allow the play's structure be fit into the traditional scheme of tonality in a sonata form.[63] We even hear comments about the seeming unreality of the story from time to time. A member of Leontes' court says about the reunion of father and daughter as "This news, which is called true, is so like an old tale that the verity of it is in strong suspicion" (V.ii.27-29), and the regaining of life in Hermione is compared to "an old tale" (V.iii.117) by Paulina. Therefore in spite of the initial sad tone of the play, the condemnation of the pure, and the heart-rending announcement of Apollo's oracle that prompts the "death" of Hermione, the play can be said to have a *general* major tonality[64] because all the depressing elements are part of a major-sounding *tale*, an imaginary narrative whose major quality is further promoted and reinforced by the rogue's singing and selling and tricks. Consequently here is a complete analogy:

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[63] Please see Footnote 60.

[64] Perhaps it is by such resolution that we call both the exposition and recapitulation sections with major key.

Exposition	
First theme	Conversation between Camillo and Archidamus and the presentation of relationship between Leontes and Polixenes
Transition	Arousal of jealousy and the reading of indictment
Second theme	Apollo's oracle and Hermione's passing out
Coda	Death of Antigonus and discovery of Perdita
Development	Time's speech – brief recounting of what has happened; it contains fragments of main themes
Recapitulation	
First theme	Conversation between Camillo and Polixenes and the presentation of relationship between Perdita and Florizel
Transition	Autolycus; Polixene's observation and reproof on Perdita
Second theme	Miracle on revival of Hermione
Coda	Marriage of Paulina and Camillo; suggestion that everyone should account their stories since separation

III

With the many sea voyages and surprising events in between them, *Pericles* is a composition of theatrical rondo. A rondo is an extended ternary form characterized by a recurrence of the *theme* (A) and in between the appearances of the themes are *episodes* (B, C, D…). The episodes always offer contrast to the theme or one another such qualities as tonality (major/minor), dynamics (loud/soft), articulation (legato/staccato), and mood. With this plan, the simplest rondo has a form that looks like this: A-B-A-C-A. Often a rondo can go longer, for instance like A-B-A-C-A-D-A. As with the discussion on sonata form, the rondo form did not gain a secure place in form of composition until the 17th century, and we must not assume that Shakespeare

wrote *Pericles* with the idea of a rondo. However, since ternary form has existed for a very long time (it is one of the earliest known musical form together with binary form), it is plausible to equate a dramatic structure with a musical rondo structure.

Pericles follows an extended rondo pattern of A-B-A-C-A-D-A-E-A-F-A-G-A-H-A with the A's as the thematic image of the sea[65], and the different places and events from B to H. The following table will show clearly how rondo is embedded in the life of the hero Pericles in *Pericles*.

[65] This is the sea as a "surrogate mother" argument in Chapter Two. Pericles is constantly short of a human female figure by his side. He either sails with the idea of looking for a wife or paying his daughter a visit. The sea, the image of woman, appears constantly, and thus positioning itself as a watery theme in the play.

Theme/ Episode	*Venue*	*Events*
Introduc-tion	Antioch	Pericles discovers the incestuous secret between King Antiochus and his daughter. (I.i)
A	Sea	Pericles flees from Antioch after the discovery of the dark, fatal secret. He sails to Tyre. (end of I.i)
B	Tyre	Pericles is afraid of assassin from Antiochus, and having listened to the advice from his court member, he decides to leave Tyre for a while. (I.ii)
A	Sea	Pericles sails to Tharsus. (end of I.ii)
C	Tharsus	Pericles brings relief to the famished people in Tharsus. (I.iv)
A	Sea	Pericles leaves and takes to the sea. The wind brings him toward Pentapolis. (II.i)
D	Pentapolis	Pericles wins the heart of the princess of Pentapolis, Thaisa. Pericles and Thaisa get married. His court tracks him down and advises him to return to Tyre to banish to rumor that the Prince of Tyre has died. (II.ii-v)
A	Sea	Pericles and the pregnant Thaisa are sailing back to Tyre when they run into a terrible tempest. "Death" of the mother at childbirth; birth of Marina. (III.i)
E	Tyre	Before Pericles arrives at Tyre, he sails to Tharsus that he has earlier relieved of famine and entrusts the new-born Marina to Cleon, governor of Tharsus. (III.iii)
A	Sea	Pericles sets out to sail to Tharsus, planning to pay his grown daughter a visit. (IV.iv.9-12)
F	Tharsus	Pericles hears about the devastating news about Marina's "death". (IV.iv.23-51)
A	Sea	Pericles plans to sail back home to Tyre, but runs into another big thunderstorm that leads him to Mytilene. (V.chorus. 13-15)
G	Mytilene	Pericles is reunited with his daughter! And he has a dream in which he is told to sail to Ephesus and tell the abbey there his story. (V.i)
A	Sea	Pericles sails to Ephesus with Marina. (V.ii)
H	Ephesus	Pericles is reunited with his wife Thaisa! The family is now happily together. (V.iii)
A	Sea (most probably)	(No matter what they do in Ephesus, the royal Tyre family needs to sail back to Tyre.)

(The few scenes that are not included in the above analogy table are scenes that do not involve the hero at all; the table only shows the relationship between the sea and Pericles.)

There are altogether seven episodes. The number seven suggests completion and perfection. God created the world in six days and on the seventh day he "rested from all his work" and "blessed the seventh day and made it holy" (Gen 2:2-3). Pericles'[66] episode H in Ephesus[67] is the highpoint of his journey where multiple happiness and justice greet him: Thaisa is found alive, healthy, and respected; his daughter Marina is betrothed to Lysimachus; the Tyre family is united; the wicked Cleon and Dionyza are burnt to death after their conspiracy against Marina is found out. It is via the words of Diana of Ephesus that Pericles is finally restored to his royal family, marking an end to his perilous adventure.[68]

In *Pericles*, as in all the Shakespearean plays we have examined, music envelopes and watches over people, reflecting justice, order, and harmony on earth. Imagine an orchestra working in heaven. Strings on the string instruments (the viol family, lute, harp, etc) are plucked as if the strings attached to each individual one of us are moved (metaphorically we are the subjects of the Puppeteer – excuse me). Woodwinds, brass, and percussion produce notes, all of which have their unique

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[66] I am not at all comparing a fictional mortal to the Omnipotent, what I am trying to do is to show the importance of the number 7.

[67] Ephesus is an important biblical location that signals, among many other implications, closure, ending. According to a legend, the Virgin Mary was taken to Ephesus where she settled after the crucifixion, so Ephesus is in turn considered to be the last home of the Virgin Mary.

[68] Further analysis of the place Ephesus and the goddess Diana of Ephesus can be found in Elizabeth F. Hart's article "'Great is Diana' of Shakespeare's Ephesus."

wavelengths that determine the pitch, and the wavelengths are the invisible strings that govern all the animate and inanimate bodies on earth. With a whole musical system of notes, rhythms, and harmony working behind the scene, equilibrium and peace can be restored.

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